

MAY
1974



OLDE TIME



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NEEDLEWORK PATTERNS AND DESIGNS

EXQUISITE DESIGNS AND PATTERNS OUT OF THE GLORIOUS PAST!

CELEBRATE BABY
MONTH WITH.....

CROCHETED COMFORTS

BIBS FROM OVERSEAS

EMBROIDERY
DESIGNS FOR BABY

SNUGGLE BUNNY

INFANTS
KNITTED AFGHAN

HANDMADE BONNETS

ALSO.....

MRS. HOOVER'S QUILT

ROSE IN A RING QUILT

FLOWER BASKET QUILT



OLDE TIME NEEDLEWORK PATTERNS AND DESIGNS

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NORMAN STRANG

CLASSIFIED ADVERTISING
MARIE JANVRIN

VOLUME 2

April-May 1974

NUMBER 3

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Second Class Postage Paid at Seabrook, N.H. 03874 and at Additional Mailing Offices

Published Bi-Monthly by Tower Press, Inc., Box 428, Seabrook, N.H. 03874

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SUBSCRIPTIONS: \$2.00 per year, \$2.50 to Canada, \$3.00 to foreign countries. Please send all subscriptions, correspondence direct to "Olde Time Needlework Patterns & Designs", Post Office Box 428, Seabrook, N.H. 03874.

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from your Editor—

Having reached a time in life when the children of my friends and relatives seem all to have reached marriageable age simultaneously, and being the mother of four grown sons myself, I've been a guest at an inordinate number of bridal showers recently. This practical institution, which started out as a little gathering of the bride's intimates for the purpose of supplementing her trousseau, seems to have grown to such proportions that a girl with a large social circle could just about furnish her entire future home with bounty acquired at the "shower".

It set me to wondering - don't brides have "hope chests" any more? Much of my work as editor of Olde Time Needlework consists of poring over old books and magazines in search of material. I find the bridal hope chest so frequently mentioned in these old publications that I am convinced it comprised an important part of a young woman's life and occupied a great deal of her time back in the days of yore. Quilts were pieced, decorative linens embroidered, dainty negligees fashioned, and small articles accumulated against the day when a girl would set up in housekeeping for herself.

In the light of today's thinking, one is led to speculate on whether coming into marriage with a well-stocked "dower chest" didn't give the woman of Grandma's day just a bit more of that pride and independence of spirit which she sorely needed to sustain her in a male-dominated world. I like to think of Grandma as gaining a certain secret satisfaction from the personal treasure which she bought as her personal contribution to the couple's worldly goods.

The modern young woman has come a long way. She is more likely to bring to her marriage an education, a good job, and a bank account. But somehow, picturing that young wife of long ago as she lovingly unpacked her hand-wrought treasures, I can't help wondering if today's bride isn't missing something.

Barbara Hall Pedersen



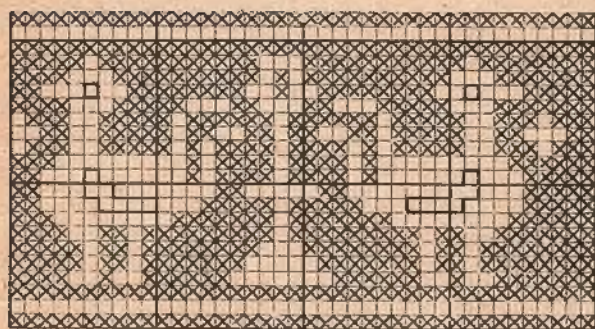
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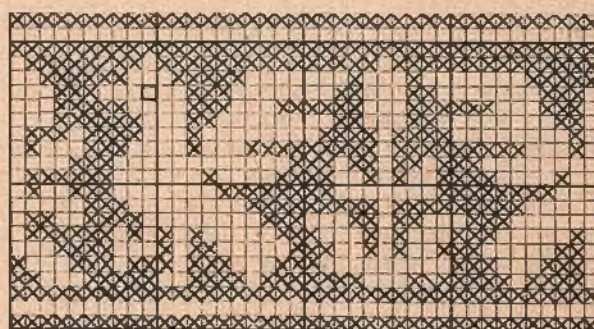
No. 2

Two Quaint Eating-Bibs from Overseas

By ANNA FERARRI



Working-Pattern of No. 1



Working-Pattern of No. 2

As a rule, you know, little folk object, sometimes strenuously, to the use of napkin or eating-bib at mealtime; just why, it is impossible to say - possibly they feel it's something of an indignity. But just make the bibs attractive and note the change of attitude toward it! And there could not possibly be a "protective measure" more

adorably interesting than either of those illustrated. They are distinctly Italian in character of square weave linen, edges finished with Italian hemstitching, and embroidered with blue in cross stitch and Holbein or Italian stitch. The border shows a distinct variation of the usual method of applying cross stitch in that the background is covered,

leaving the design in relief; this presents, of course, no greater difficulty than the ordinary way, and the effect is very pleasing. There are but two rules to be kept in mind when working this simple stitch, which is older than most stitches, and never loses favor: One is that there must be always the same

Continued on page 43

A BRIDGE TO THE PAST



BY AVIS CHURCHWOOD

THE ART OF QUILTING

The earliest use of quilting was for clothing and was devised to hold layers of cloth and padding together for warmth. It was an art which began in the Middle East and was brought back by the Crusaders in the eleventh century in the form of padded jackets under their armor. Strangely enough, the European winters were growing colder and colder at that time and so the housewives adapted the warm, padded material for bed coverings where it was a great comfort.

Quilting, though very simple at first, was done in a frame and soon the quilting frame became a standard piece of furniture in all homes. And today, to do a piece of quilting, a frame is as necessary as ever. This frame consists of four bars; two long side bars the width of the quilt, these are held in place by two shorter bars on each end, about 30 inches long (not more than two arm lengths). The two short bars are thinner and the ends slip through slits in the two long bars. There are holes in the short bars into which pegs are inserted to maintain an outward pressure thus keeping the quilt taut. Strips of heavy material are tacked onto the long bars and the ends of the quilt are sewn to these pieces, then the quilt is rolled onto the bars. As the quilt progresses the finished part is rolled onto one bar and off the other. The frame can be put on two saw horses. Be sure they are a comfortable height for working.

A quilting design does not follow the pattern of the patchwork but is an added decoration. As time went

on patterns were developed from geometrical motifs and the forms found in nature and they have familiar names..as the patchwork patterns have. These designs were passed down in families from generation to generation. The first quilts were stitched with straight or diagonal lines which, when crossed from corner to corner, formed diamonds. These lines were often done in sets of two or three and were very easy to make with a yardstick or even a piece of string. They were very efficient in holding the pieces together..which was, after all, their purpose. As time went on, these old-time quilting patterns grew more and more elaborate. There were circles and ovals, stars and hearts, and shells and scallops. More elaborate still were feathers and birds, the pineapple and the cornucopia, the spider web and the butterfly; and, of course, the American Eagle.

All these designs - and many more - are lovely and not really difficult to do. For circles, or parts of circles, you can improvise a compass of any size with a pencil and a piece of string. Cut the string the length of the radius of the circle, put a pin in one end to serve as the axis and tie a pencil on the other. Paper plates of all sizes can be used for your circles, too. There is even one old design called the "teacup border"...a continual overlay of three-inch circles. And there's the honeycomb, a hexagonal motif which fits together and repeats over the entire quilt. But whatever design you elect to apply it is best to put it on the material before basting the pieces together

er and putting them in the frame, for it is much more difficult, though possible, to mark it in the frame as you go along.

The design is usually prepared in the form of a templet (a piece of cardboard cut to the shape of the pattern). This is used again and again to make an all-over pattern. Mark around it with a hard pencil and stitch on the pencil lines. If the pattern is elaborate (not just a repeat) you can make it in quarters on a large sheet of drawing paper and transfer it with a large sheet of carbon paper. First find the center by folding the spread from corner to corner each way and creasing it..then fold it from side to side. Be sure it is folded evenly.

If the quilt is composed of blocks the size and number of the blocks you will need will be determined by the size of the bed you plan to use it on. A 14 inch square is usually a good size but there is no rule. If you need to make your block larger or smaller rule the block you are copying into squares, then rule your block into the same number of squares, enlarging or reducing their size as necessary. For example, assuming that the squares of the original block measure $\frac{1}{2}$ inch and you wish to make your block twice as large rule the same number of squares each one inch. Then, to make the enlargement draw the design on the squares just as it is in the original, crossing the lines wherever the original design crosses them. This is the method for adapting any design or picture for use in a different size and is a very valuable skill to acquire. Once you are accustomed to copying the squares you will find you can easily adapt any design you may want to use, this way.

The quilting stitch is usually a very fine running-stitch, although many ancient quilts were done with chain-stitch, on the wrong side, which forms a line of running-stitches on the right side. Working the quilting pattern with chain-stitch makes a very secure joining of the layers, which is most important, for the padding must not bunch up when laundered. And, too, working chain-stitch on the wrong side makes it possible to draw the design on that side, leaving the surface of the quilt quite untouched, but it does take skill and practice.

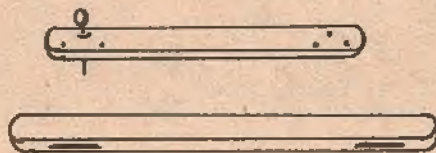
Whatever stitch you use it is a good plan to practice a small piece

of quilting in a hoop for the technique of frame work is quite different from sewing in the hand. Put two pieces of material, about 14 inches square, with padding between into your hoop and make them very tight. Use both hands for stitching, one above and one below. You can put a knot in your thread for quilting for, if you give the first stitch a sharp little tug, it will slip through the lower layer into the padding. Hold the needle straight up and stab it down, pull it down with the other hand, then stab it up and pull it

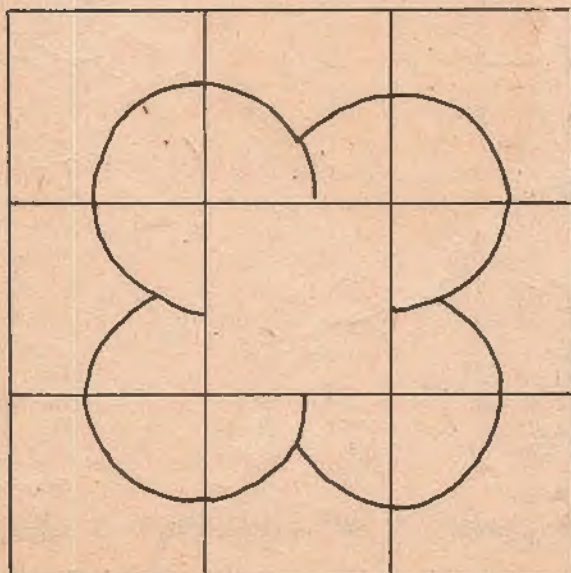
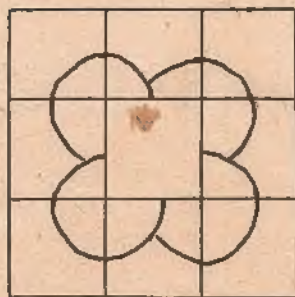
straight up. As you pull the thread down put your thumb on it..that will help to control your work. When you have the whole quilt in the frame start the work in the middle of the working space and stitch toward you. Then work toward you again from the other side.

A good rule when selecting a design for quilting is, the plainer the pattern of the patchwork the more ornate should the quilting be.

Avis Churchwood, R.F.D. No.1,
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Quilting Frame



Enlarging a design

Socks Knit on

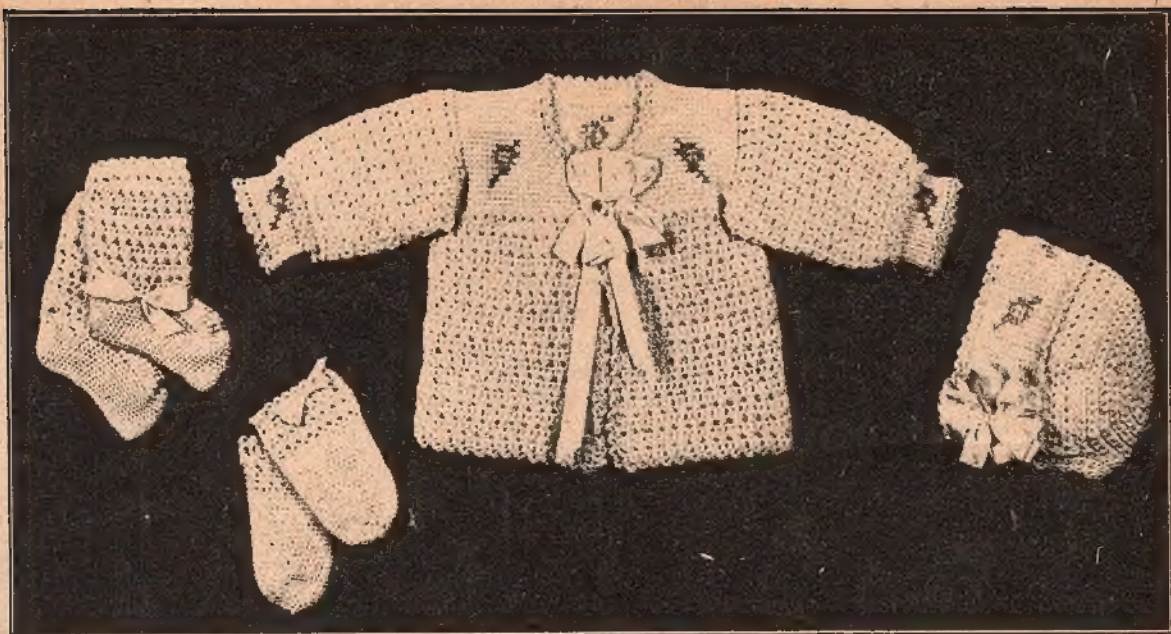
Two Needles



By Alice C. Rumbaugh

Cast on 80 sts, knit (k) 2 plain and purl (p) 2 for four inches. Then plain across one needle and purl across the other for rest of sock, being careful to knit on the right side and purl on the wrong. Knit 6 inches or until heel is reached.

Beginning on the right side, k 20 sts, purl back to the beginning of the needle, continue for 16 rows, then narrow one stitch each time at the beginning of the needle until you have 14 sts on the needle. Bind off all but the last st. Take up the sts on the side of the heel and k across the needle. Purl back for the other side of the heel, and continue as for the first half of heel, narrowing at the end of the needle until there are 14 sts and binding off as before. Take up sts on this side of heel, narrow one st on each side where heel joins top until you have 70 sts. Knit 6 inches, narrow once in 7 sts, then k 7 times across, narrow once in 6 sts, then k 6 times across, and so on until you narrow every stitch, and continue until about 8 sts remain, then bind off. Sew sock up the back and it is finished.



Comforts for the Littlest Ones

Comforts for the Littlest Ones

By CLARA HERLITZINS

Materials: For the afghan: Two balls of white fourfold Germantown and four balls of color are required, with a No.5 hook, or a size that will carry the yarn easily. Pink was used for the model, but blue may be substituted, if preferred. For the jacket, cap, thumbless mittens and booties six balls of white fourfold Saxony and three balls of color will be needed, with No.2 hook.

Jacket

With white Saxony and No.2 hook, make a chain of 56 stitches for back of yoke.

1. Insert hook in 2d stitch and draw yarn through; repeat the length of chain, draw a loop through each stitch in turn and keeping all on the needle. This is called working up.

2. Yarn over and draw through 1 stitch, -:- over and draw through 2 stitches; repeat until but 1 stitch remains on needle. This is called working off. Note the little upright bars formed by the worked off stitches.

3. Insert hook under 1st of these little bars, draw yarn through, and repeat until you have again the original number of stitches on needle,, being careful to pick up the loop at the extreme end.



The Afghan

Repeat 2d and 3d rows until you have 18 rows of afghan stitch, working up and working off constituting a row. In the next row work up 19 stitches for the shoulder. Work 8 rows as described; then widen 1 stitch every row toward the front until 10 stitches have been added. To widen, either work up 2 stitches in same place at end of row, when working up, or draw through 1 stitch twice when working off. Work 5 more rows on the entire number of stitches; make the other shoulder and front to correspond, and join each front to the back with a chain of 6 stitches, passing under the arm.

For the body of jacket, fasten in at front corner of yoke, chain 3, draw up a loop through each of 3 stitches, -:- over and draw through all the loops on needle, chain 1, draw up a loop in same stitch with the last loop, and 1 in each of next 2 stitches; repeat.

2. Chain 1, 1 double in each stitch of last row, turn.

Repeat these 2 rows 13 times, or until the body of jacket measures six inches.

Sleeves: Fasten in under arm, chain 3, -:- draw up a loop and each of 2 stitches, work off, chain 1, draw up a loop in same stitch with last loop, and repeat from -:-, joining after last 1 chain to top of 3 chain.

2. Chain 1, a double in each stitch, join.

Repeat the 2 rows 10 times, making the sleeve about five inches long.

Cuffs: Make a chain of 12 stitches with white yarn, and work 34 rows of afghan stitch, forward and back, constituting a row. Join the ends of cuff neatly.

With the colored yarn, make 1 double in 1st stitch, -:- chain 3, a double in same stitch, miss 1 stitch, a double in next; repeat from -:- around. Work the same edge on both sides of the cuff and sew the latter in place, letting the edge stand out.

Work the same edging entirely around the jacket, and add ties of ribbon matching the colored yarn, with a pretty bow each side of neck. Embroider a tiny rose in two shades of pink, and green for leaves, on each cuff, one each side of yoke, in front, and three across the back of yoke at even distances apart. Afghan stitch lends itself admirably to cross stitch, each cross stitch covering a row. Bring the needle up between two of the little upright

bars, cross the bar, diagonally, and put the needle down between next two. For the rose, make 2 stitches of the darker shade of pink, bring the needle up at lower left, crossing the bar and putting it down at upper right; then bring it up at lower right, and put it down at upper left, crossing the 1st stitch. (Make 2 stitches of light pink directly over the dark stitches, with a dark stitch each side) twice, then 2 dark stitches of the 2 light ones. A glance at the little diagram will show you just how all the stitches are put in; the solid black dots represent dark pink, those with white center are light pink and the diagonal lines represent green.

Cap

Using the white Saxony and No.2 hook, make a chain of 3 stitches, turn.

1. Eight doubles in 1st stitch of chain, join.

2. Chain 1, 2 doubles in each double, join.

3. Chain 3, work a row of 7 cluster stitches, as before described. Join.

4. Chain 1, 2 doubles in each stitch, join (to 1 chain).

5. Like 3d, with 14 clusters.

Continue in this way, widening and increasing the number of clusters in each row until in the 15th row you have 46 clusters, and the crown is four and one half inches in diameter. Work the 16th row of doubles, then commence front of cap.

17. Chain 3, 38 clusters, turn, leaving 8 clusters of 16 doubles for back of neck.

18. Chain 1, a double in each stitch of last row, turn.

Repeat last 2 rows twice, making the front two inches in width; then work 3 rows of doubles across lower edge of front and back of neck, to make the back of cap fit snugly.

Band: Chain 16, turn, and work back and forth in afghan stitch for 69 rows (counting forward and back a row, as stated), or until the band is long enough to extend easily across front. With the colored yarn, work an edge like that on the jacket, entirely around the band and across back of cap, sew the band in place, embroider in cross stitch five of the little roses at even intervals, and finish with ties or loops and bows of the ribbon.

Bootees

With white yarn make a chain of 40 stitches, join

1. Chain 1, a double in each stitch,

join.

2. Chain 3, 20 clusters, join.

Repeat these 2 rows 6 times, making the leg three and one half inches long, and ending with a row of doubles.

16. Chain 4, -:- miss 1, 1 treble, chain 1, repeat from -:-, joining last 1 chain to 3d of 4 chain. This forms the spaces at ankle for ribbon.

Leave 14 stitches each side of heel, and on the 12 center or front stitches, work 11 rows of afghan stitch for the instep. For the foot, work 11 rows of doubles entirely around, narrowing 1 stitch each side of heel in last 3 rows. Crochet or sew the bottom of sole together, and finish top of leg with the chain loop edging, in color.

Thumbless Mittens

With white yarn make a chain of 36 stitches, join.

1. Chain 3, a treble in each stitch, join to top of 3 chain.

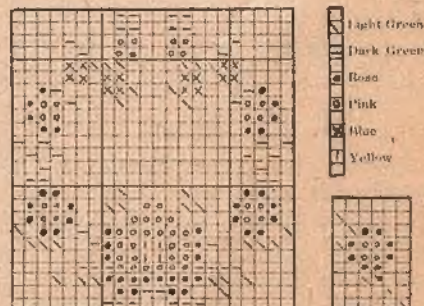
2. Chain 3, 18 cluster stitches, join.

3. Chain 1, a double in each stitch, join.

Repeat last 2 rows twice, then work 24 rows of doubles, taking both veins of stitch, always; decrease every 3d stitch until but 6 stitches remain, break yarn and sew securely. Finish the wrist with the edging, in color.

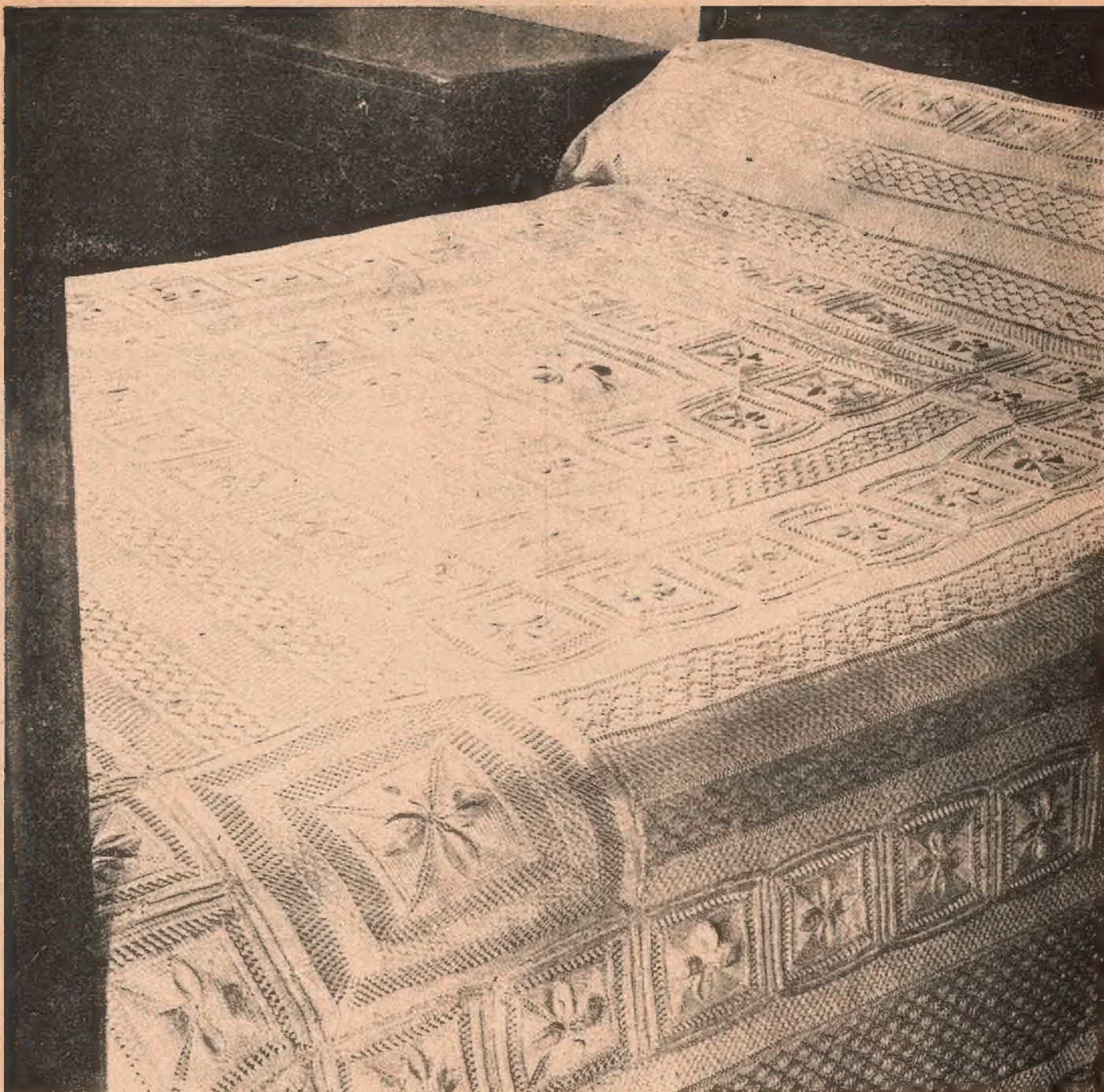
Afghan

Using the white Germantown and No.5 hook, make a chain of 66 stitches. Work 58 rows of afghan stitch, which should give you a square. Embroider the rose described in each corner, using the heavier wool; and in the center of the square a wreath. In addition to the symbols used for the rose, there are the upright lines, representing yellow, at center of the large rose at bottom of wreath, the horizontal lines, representing a darker shade of green, and the crosses, representing blue.



For the Border 1: With colored wool work a row of cluster stitches entirely around square, at each

Continued on page 53



Courtesy of Eleanor Bloomfield

FINE OLD KNITTED BEDSPREAD

BY NANCY CARY

This knitted bedspread is an old one, made many, many years ago, and is unique in that it is composed of large and small blocks set together with strips of fancy knitting of different widths to form a geometric design.

When we came to examine this bedspread carefully, to work out the directions, we found that the maker had evidently had a perfectly grand

time in doing it and had varied her pattern from time to time as the work progressed, even the "mouse's ear" motif being done in different ways.

In preparing the directions, however, it has seemed best to keep all the blocks uniform in character, regardless of size, rather than to embark upon the lengthy directions that would otherwise be necessary.

Experienced knitters will be able to enlarge upon these fundamental patterns to suit their fancy, but beginners had better follow the plan which has been worked out for them.

Each block is composed of four triangles or cones made separately and whipped together, the open stitch at the beginning of each row providing for the line which runs diagonally from corner to corner as

the four sections are connected.

Done with fine knitting cotton and steel needles, the smaller blocks will be approximately five inches square and the larger ones twice that size - ninety-six small and nine large blocks are needed to develop the design, together with the strips of corresponding widths which are needed to alternate with them.

Small Block No.1

Cast on 1 stitch and knit back and forth as follows, always passing yarn over at beginning of every row.

1. Knit 1.
2. Purl 2.
3. Knit 1, over, knit 1, over, knit 1.
4. Purl 5, knit 1.
5. Knit 3, over, knit 1, over, knit 3.
6. Knit 1, purl 7, knit 2.
7. Knit 5, over, knit 1, over, knit 5.
8. Knit 2, purl 9, knit 3.
9. Knit 7, over, knit 1, over, knit 7.
10. Knit 3, purl 11, knit 4.
11. Knit 9, over, knit 1, over, knit 9.
12. Knit 4, purl 13, knit 5.
13. Knit 11, over, knit 1, over, knit 11.

14. Knit 5, purl 15, knit 6.

15. Knit 6, slip 1, knit 1, pass slipped stitch over knit stitch (work first decrease in subsequent rows like this), knit 11, knit 2 together (work second decrease in subsequent rows like this), knit 6.

16. Knit 6, purl 13, knit 7.

17. Knit 7, decrease, knit 9 decrease, knit 7.

18. Knit 7, purl 11, knit 8.

19. Knit 8, decrease, knit 7, decrease, knit 8.

20. Knit 8, purl 9, knit 9.

21. Knit 9, decrease, knit 5, decrease, knit 9.

22. Knit 9, purl 7, knit 10.

23. Knit 10, decrease, knit 3, decrease, knit 10.

24. Knit 10, purl 5, knit 11.

25. Knit 11, decrease, knit 1, decrease, knit 11.

26. Knit 11, purl 3, knit 12.

27. Knit 12, slip 1, knit 2 together, pass slipped stitch over, knit 12.

- 28,31. Purl.

- 29,30,32. Knit.

33. Knit 1, -:- over, knit 2 together, repeat from -:-.

34. Purl

35. Knit 1, -:- over, knit 2 together, repeat from -:-.

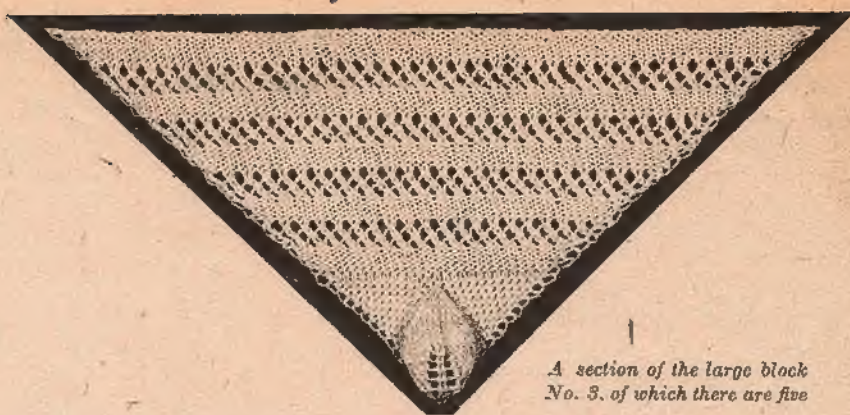
36. Purl.

37. Knit 1, -:- over, knit 2 together, repeat from -:-.

- 38,39,41,44. Purl.

- 40,42,43. Knit.

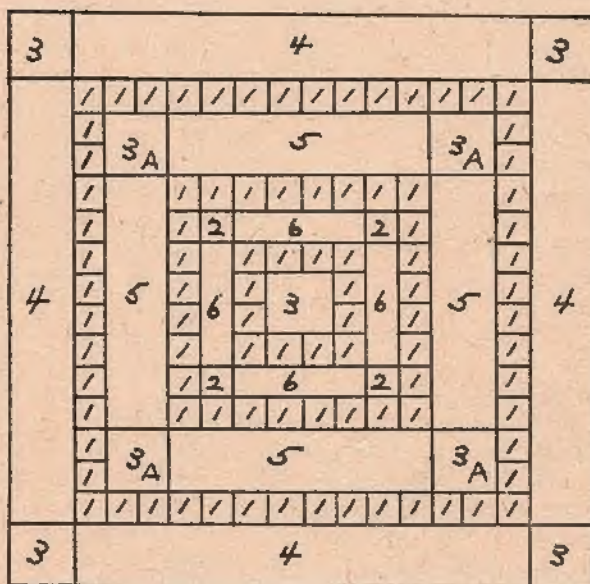
Bind off.



A section of the large block No. 3, of which there are five



The edging which borders the coverlet all around



The detail shows the double-moss and leaf which are connected with fagoting stitch to form the bands

Small Block No.2

There are four of these blocks (see diagram).

Same as block No.1 to end of 32d row. Then 6 rows in double moss stitch:

33. Knit 2, purl 2, and repeat.

34. Knit 2 over purl 2 in previous row, purl 2 over knit 2 in previous row (as in ribbing).

35. Knit 2 over knit 2 in previous row, purl 2 over purl 2 in previous row (reverse of ribbing).

36. Same as 34th row.

37. Same as 33d row.

38. Same as 34th row.

Last 6 rows same as block No.1.

Large Block No.3.

Work 1st to 27th row inclusive

Continued on following page

KNITTED BEDSPREAD

same as block No.1.

28,29,32. Knit.

30,31. Purl.

33,35. Purl.

34,36. Knit.

37. Knit 1, -- over, knit 2 together.

Repeat from --.

38. Purl.

Repeat 37th and 38th rows three times.

Repeat from 28th row until there are five plain stripes and four open.

Bind off.

Large Block No.3A.

Same as No.1 to end of 32d row, then 12 rows lace stitch as in No.1, 12 rows double moss stitch, 12 rows lace stitch, 16 rows purl 1, knit 1 alternately, then knit 1 row, purl 1 row, bind off. This block should finish same size as No. 3.

The Bands

There are three different widths of these bands, each one composed of strips of double moss and leaf patterns separated by lines of fagoting.

Double Moss

1. Knit 2, purl 2, repeat.
2. Knit 2 over purl 2 in previous row, purl 2 over knit 2 in previous row (as in ribbing).
3. Knit 2 over knit 2 in previous row, purl 2 over purl 2 in previous row (reverse of ribbing).
4. Same as 2d row.

Repeat these 4 rows to form blocks.

Leaf Design

(Any multiple of 8 plus 1).

1. -- Knit 1, over, knit 2, slip 1, knit 2 together, pass slipped stitch over the knit stitch, knit 2, over. Repeat from --, and end with knit 1.
2. Purl this and all even rows.
3. Knit 2, -- over, knit 1, slip 1, knit 2 together, pass slipped stitch over the knit stitch, knit 1, over, knit 3. Repeat from --, ending with knit 2 in place of last knit 3.
5. Knit 3, -- over, slip 1, knit 2 together, pass slipped stitch over the knit stitch; knit 5; repeat from --, ending with knit 3 in place of last knit 5.
7. Knit 2 together, -- knit 2, over; knit 1, over, knit 2, slip 1, knit 2 together, pass slipped stitch over the knit stitch; repeat from --, ending with slip 1, knit 1, pass slipped stitch over knit stitch.
9. Knit 2 together, -- knit 1, over, knit 3, over, knit 1, slip 1, knit 2 together, pass slipped stitch over

knit stitch. Repeat from --, ending with slip 1, knit 1, pass slipped stitch over knit stitch.

11. Knit 2 together, -- over, knit 5, over, slip 1, knit 2 together, pass slipped stitch over knit stitch; repeat from --, ending with slip 1, knit 1, pass slipped stitch over knit stitch.

Fagoting

Every Row: Knit 1, over, knit 2 together.

Edge

Every knit row: At beginning, slip 1 as if to purl, knit 1, at end, knit 2.

Every purl row: At beginning, slip 1, as if to purl, purl 1; at end, purl 1, knit 1.

Band No.4.

Cast on 83 stitches and on this foundation work patterns as follows, making the strip 81 repeats of the leaf design in length: Two stitches in edge design, 12 stitches double moss, 3 stitches fagoting, 49 stitches leaf design, 3 stitches fagoting, 12 stitches double moss, 2 stitches edge design.

Band No.5.

Cast on 84 stitches. Work 44½ repeats of leaf design. Two stitches in edge design, 10 stitches double moss, 3 stitches fagoting, 17 stitches leaf design, 3 stitches fagoting, 14 stitches double moss, 3 stitches fagoting, 17 stitches leaf, 3 stitches fagoting, 10 stitches double moss, 2 stitches edge.

Band No.6.

Cast on 43 stitches. Work 22½ repeats of leaf design. Two stitches in edge design, 8 stitches double moss, 3 stitches fagoting, 17 stitches leaf, 3 stitches fagoting, 8 stitches double moss, 2 stitches edge.

Edging

Cast on 27 stitches. Always slip 1, as if to purl, at beginning of every row.

1. Knit 2, over, knit 2 together, knit 22.
2. Knit 8, over, knit 1, over, knit 8, knit 2, together, over, purl 2, knit 1, over, knit 2 together, knit 2.
3. Knit 2, over, knit 2 together, knit 2, (purl 1, knit 1, purl 1, in same stitch), knit 9 purl 3, knit 9.
4. Knit 9, over, knit 1, over, knit 13, purl 2, knit 1, over, knit 2 together, knit 2.
5. Knit 2, over, knit 2 together, knit 2, purl 1, knit 11, purl 5, knit 9.
6. Knit 10, over, knit 1, over, knit 10, (knit 2 together, over) twice, purl 2, knit 1, over, knit 2 together, knit 2.
7. Knit 2, over, knit 2 together, knit

2, (purl 1, knit 1 in same stitch), knit 1, (purl 1, knit 1 in same stitch), knit 9, purl 7, knit 9.

8. Knit 11, over, knit 1, over, knit 17, purl 2, knit 1, over, knit 2 together, knit 2.

9. Knit 2, over, knit 2 together, knit 2, purl 1, knit 13, purl 9, knit 9.

10. Knit 12, over, knit 1, over, knit 12, (knit 2 together, over) 3 times, purl 2, knit 1, over, knit 2 together, knit 2.

11. Knit 2, over, knit 2 together, knit 2, (purl 1, knit 1 in same stitch, knit 1) twice, (purl 1, knit 1 in same stitch), knit 9, purl 11, knit 9.

12. Knit 13, over, knit 1, over, knit 22, purl 2, knit 1, over, knit 2 together, knit 2.

13. Knit 2, over, knit 2 together, knit 2, purl 1, knit 16, purl 13, knit 9.

14. Knit 8, slip 1, knit 1, pass slipped stitch over knit stitch, knit 9, knit 2 together, knit 8, knit 2 together, over, knit 3 together, over, (knit 2 together, over) twice, purl 2, knit 1, over, knit 2 together, knit 2.

15. Knit 2, over, knit 2 together, knit 2, (purl 1, knit 1 in same stitch, knit 1) 3 times, (purl 1, knit 1, in same stitch), knit 9, purl 11, knit 9.

16. Knit 8, slip 1, knit 1, pass slipped stitch over knit stitch, knit 7, knit 2 together, knit 20, purl 2, knit 1, over, knit 2 together, knit 2.

17. Knit 2, over, knit 2 together, knit 2, purl 1, knit 19, purl 9, knit 9.

18. Knit 8, slip 1, knit 1, pass slipped stitch over knit stitch, knit 5, knit 2 together, knit 8, knit 2 together, over, (knit 3 together, over) twice, (knit 2 together, over) twice, purl 2, knit 1, over, knit 2 together, knit 2.

19. Knit 2, over, knit 2 together, knit 2, (purl 1, knit 1 in same stitch, knit 1) 4 times, (purl 1, knit 1 in same stitch), knit 9, purl 7, knit 9.

20. Knit 8, slip 1, knit 1, pass slipped stitch over knit stitch, knit 3, knit 2 together, knit 23, purl 2, knit 1, over, knit 2 together, knit 2.

21. Knit 2, over, knit 2 together, knit 2, purl 1, knit 22, purl 5, knit 9.

22. Knit 8, slip 1, knit 1, pass slipped stitch over knit stitch, knit 1, knit 2 together, knit 8, knit 2 together, over (knit 3 together, over) 3 times, (knit 2 together, over) twice, purl 2, knit 1, over, knit 2 together, knit 2.

23. Knit 2, over, knit 2 together, knit 2, (purl 1, knit 1 in same stitch, knit 1) 5 times, (purl 1, knit 1 in same stitch), knit 9, purl 3, knit 9.

Continued on page 54

Pretty Ringwork



A Watch-Case



A Photo-Frame

Brass or ivory rings may be used, as preferred; I had a quantity of the former on hand, so utilized them; the ivory ones are too pretty to cover! A great many useful and attractive gifts may be made with the rings, large and small, broom-cases, napkin rings, curtain bands, needlebooks, and so on. A photograph frame and a watch pocket are herewith given, and, it is hoped, will prove suggestive of many other articles.

The rings are all covered in the same manner; Using one color, work around closely with double crochet, join; then with another color chain 3, miss 1 stitch, fasten in next; repeat, forming an edge of chain loops or picots. One color may be used, but two harmonizing or prettily contrasting colors give a very pleasing effect. The lace stitches are put in with the color used for picots.

For the photograph frame four sizes of rings are used, four of them one inch in diameter, measured from outside edge, four three-quarters inch, eight five-eighths inch and sixteen three-eighths inch. The first four are filled with butterflies, the next smaller size with the same, of different pattern, the five-eighths inch rings with ribbed wheels, and the smallest rings with plain wheels or "spiders." The latter

are joined in a circle, and around them are arranged -:- a large ring, the third size, second size, third size, and repeat from -:-. Have the second size come at top and bottom and each side of the frame, and fill in spaces with lace stitches. The rings are placed face down on a flat surface and joined by means of needle and thread, catching into the picots.

Cut a pasteboard backing, following the outline of the rings, and cover this with a harmonizing color of silk; cut a piece of heavy satin paper, of similar shape, glue it to the edge of the pasteboard, leaving space to slip the picture in, and you have completed a pretty gift. The frame may be oval, oblong, or of other shape as fancy dictates.

For the watch-case seven rings are required, each one inch in diameter; cover them as directed and arrange six around the seventh, joining by picots.

For the back, cover a half inch ring closely with trebles, making 3 chain for 1st treble, and joining last to top of 3 chain; work around with 2 doubles in each stitch, and continue

to work around and around in double crochet until you have a flat, circular piece the size of the circle of rings. This is of color.

1. For top of back, using white (or the lighter color), (chain 3, miss 1, fasten in next) 15 times, or about one third the circumference of the circle.

2. With color make 2 doubles under each chain. All even rows the same.

3. With white, chain 3, miss 1, fasten; repeat, making 15 loops.

5. Same as 3d row, but leaving off 2 loops each side.

7. Like 3d, with 7 loops.

Continue in this way, decreasing each odd row, until you have but one loop remaining. Finish with a three-eighths inch ring, covered and worked around with picots to match the rings of the pocket, and tack on a bow of ribbon just below it.

Fill the rings with woven figures as desired; in the model the center ring has a butterfly, while a Maltese cross fills each surrounding ring. Line the pocket neatly with silk-covered canvas, surround the back with the picot loops, and join back and front neatly.



Three-Piece Chair-Set of Effective Design

Working materials for this daisy medallion chair set are four ball of crochet cord - ecru or white - and a No.4 crochet hook. The finished chair back measures about fourteen by seventeen and one half inches, and the arm pieces eight by thirteen inches.

First Daisy: Chain 12 and join with a slip stitch to form a ring.

1st round: Chain 1, 24 doubles in ring.

2d round: -:- Chain 7, miss 2 doubles, double in next double; repeat from -:- around, joining last 7 chain with a slip stitch. (Eight loops in round).

3d round: -:- Four doubles in next loop, 3-chain picot, 4 doubles in same loop; repeat from -:- around, and fasten thread. This round completes a daisy.

Second Daisy: Make center ring and 1st and 2d rounds as for the first daisy.

3d round: Four doubles in next loop, chain 1, slip stitch in any picot

of first daisy (having right side of work up), chain 1, make 4 more doubles in same loop of second daisy, 4 doubles in next loop of second daisy, chain 1, slip stitch in next picot of first daisy, chain 1, 4 more doubles in same loop of second daisy, and complete round same as first daisy, with no more joinings. Fasten thread.

Make nine more daisies, joining each to previous as the second daisy was joined to first, leaving two free petals on each side of each daisy. This completes the first strip of eleven daisies for chair back.

First Daisy of Second Strip: Work as for the second daisy of first strip and join, as before, to first daisy of first strip (leaving four petals of first daisy of first strip free to form corner of chair back).

Second Daisy of Second Strip: Work as for previous daisies to 2d round inclusive.

3d round: Work as for 3d round of previous daisy, but join to the two

adjacent daisies and complete round.

Work nine more daisies for this strip, joining to two adjacent daisies in the same manner.

Make four more strips of eleven daisies each, joining to previous daisies as before.

To make the points at lower edge of the chair back, make two daisies, joining them as before, to the second and third daisies of last strip. Then make one daisy, joining the two daisies just made (as in illustration). This completes the point at one end. Work the other end in the same way. For the center point, work three daisies, and join to the center three daisies as before. Then make two daisies, joining to the three daisies just made. Then make one daisy, and join to the two daisies. This completes chair back.

Work the daisies of the arm pieces in the same manner, having six strips of five daisies each. Finish the point the same as the chair back.

ROSE

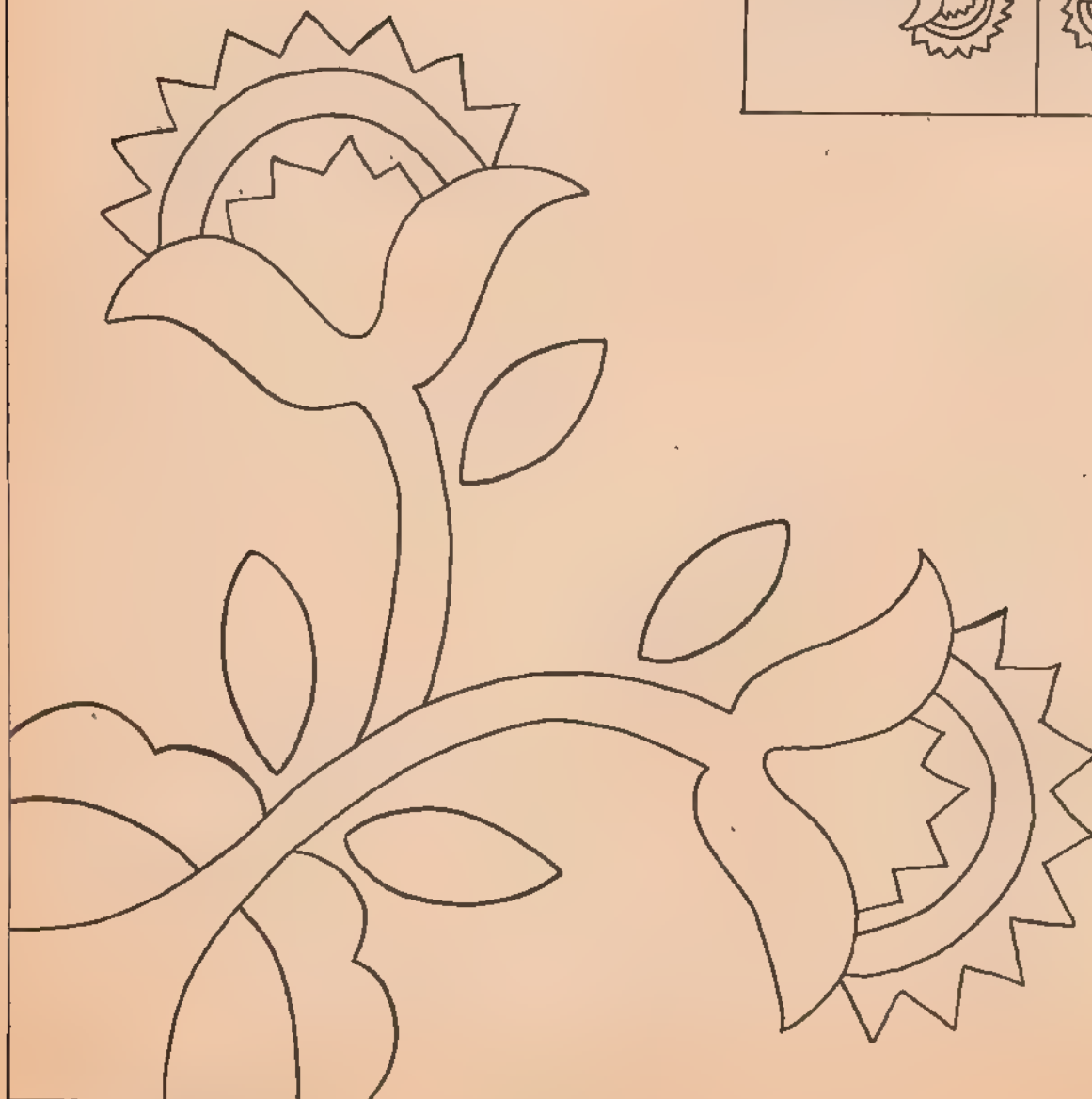
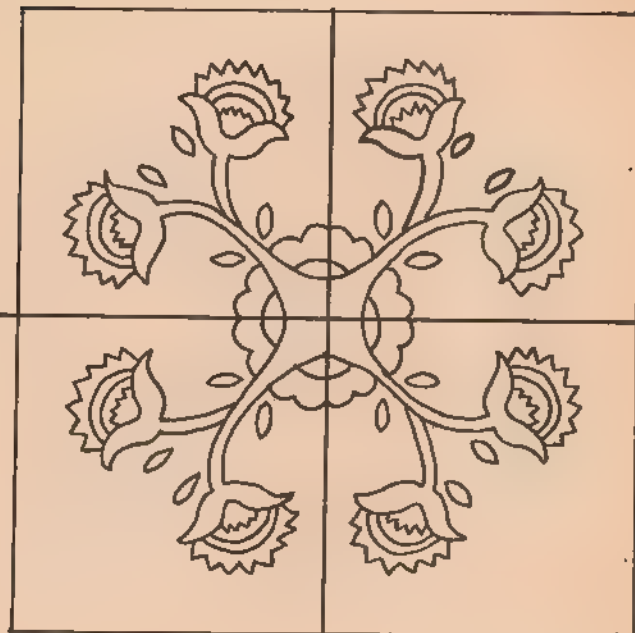
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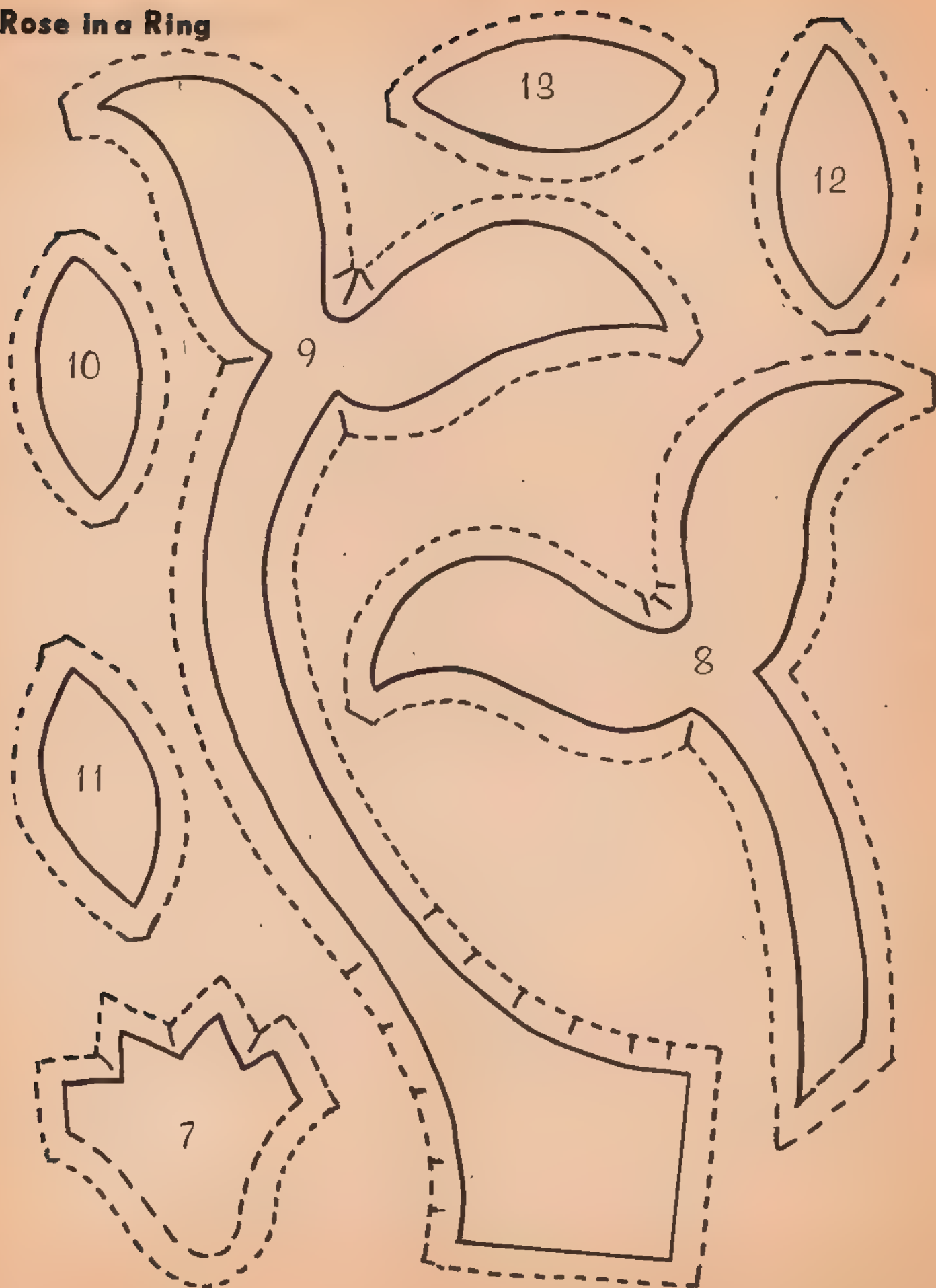
RING

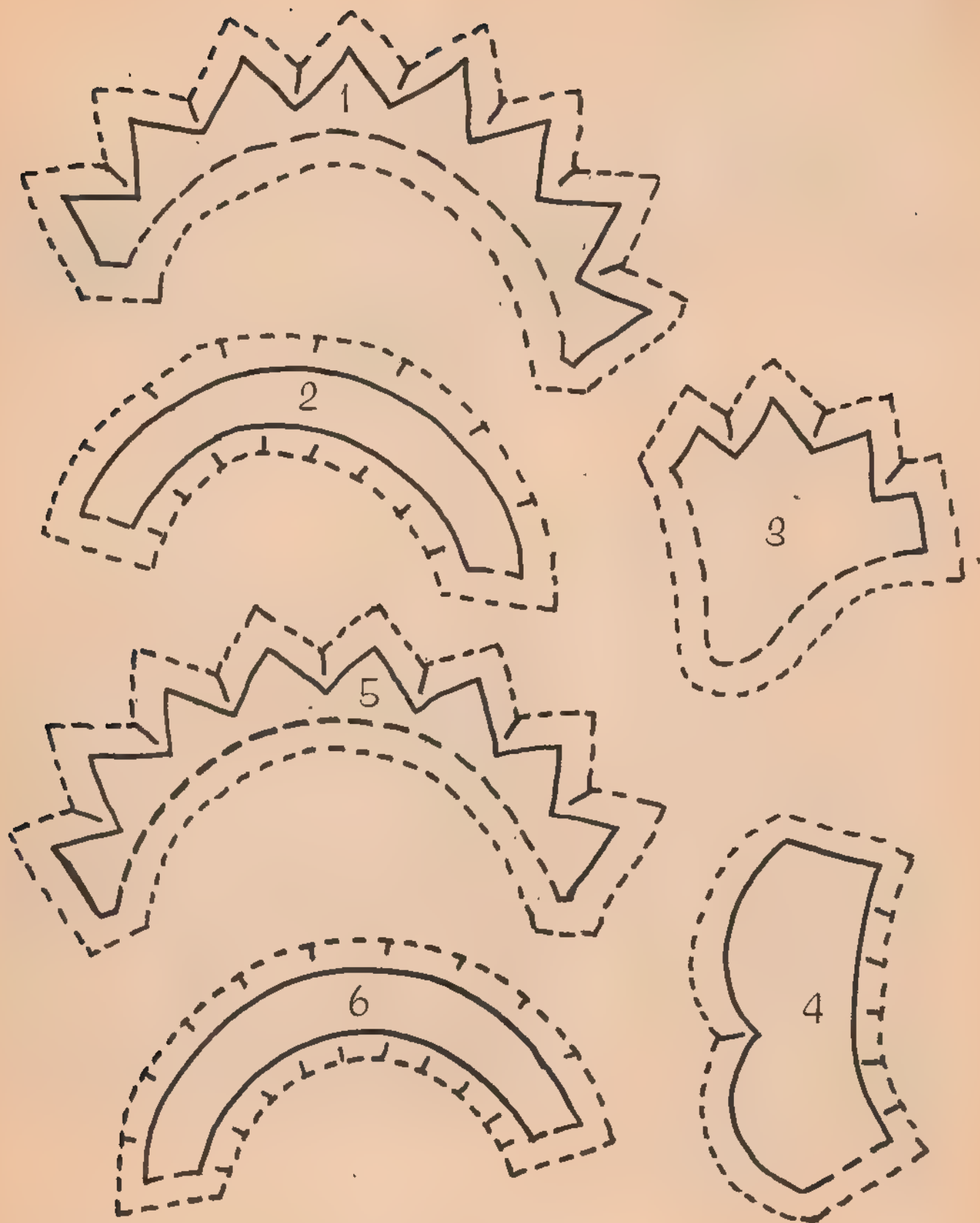
Quilt Pattern

Patterns on following pages



Rose in a Ring





TRACING PATTERNS (ACTUAL SIZE)



The Pillow



For the Library-Table



The Scarf or Runner



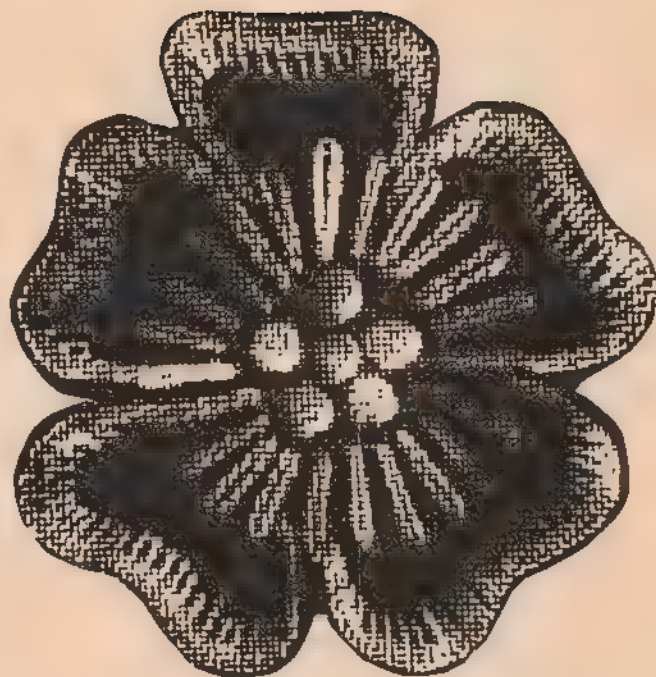
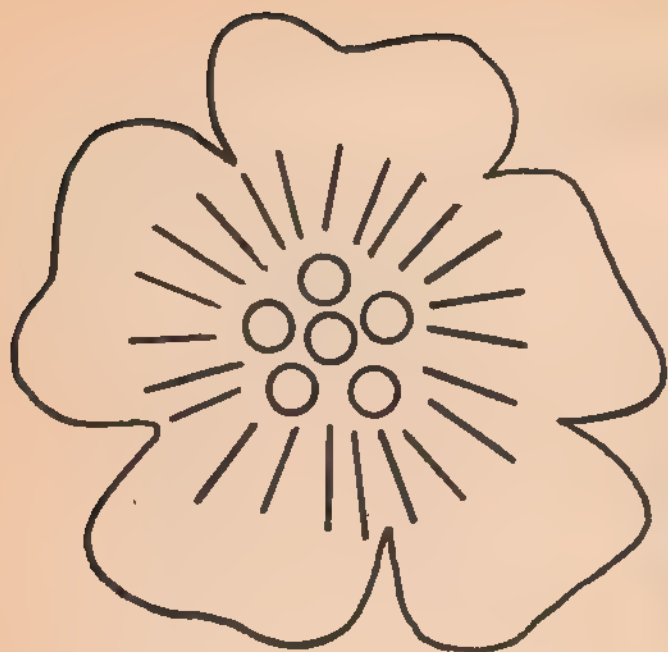
Detail of Butterfly
Stitch



This Will Serve as a Cover for Your Card-Table

Embroidered Pieces for the Living-Room

By ADDIE MAY BODWELL



It behooves us as wise and efficient homemakers, looking well to the comfort and pleasure of our families, to provide "something new" in the way of furnishings to brighten up dull corners indoors. The attractive set illustrated, consisting of scarf or runner, pillow, table-cover and centerpiece, will meet every requirement in the way of a cheery, pleasant change; even a single piece will work wonders.

The material used is black surf-satin of heavy quality and excellent luster, which has come to be considered a very satisfactory and suitable foundation for embroideries intended for real service. It lends itself wonderfully well to showy, striking designs, bringing out the colors, while at the same time it harmonizes and tones them down, it does not soil readily, is durable, and not expensive - three major virtues - hence the choice of it is a wise one. Nor could there be a wiser selection of embroidery material than paisley wool, many-colored and artistic - including green, rose, yellow and cream,

prettily shaded. The motif is a large, five petaled flower, with six circles in unpadded satin-stitch arranged for the center; surrounding this center and radiating from it are long loop-stitches, and the petals are outlined with long-and-short buttonhole-stitches. It is all as simple as possible, and the work is a joy, so quickly is it accomplished and so effective. One cannot find it tedious, even though it is uniform throughout; it possesses so much freedom and boldness. Every stitch counts to the full. Begin either piece today and it may well be ready to take its place on couch or table tomorrow.

The parallel lines of darning-stitch - a long stitch on the surface and a short one underneath - are done with green. It is advisable not to take too long a thread for any of the work, not so long, at any rate, that the yarn will become roughened by repeated passing through the fabric. The pieces - save the pillow - are finished with a narrow hem, about one fourth inch wide, which is held by an intriguing little stitch, reminding one of a

flight of gay-hued butterflies. It is very quickly worked, and quite after the manner of the loop - or lazy-daisy-stitch, save that at the base or starting-point the needle is inserted a little distance from where it came out, instead of nearly in the same place. Bring the thread up at the edge of the hem, about one sixteenth inch in; insert the needle, say, one eighth inch from where it came up, and not quite in line, so that one arm of the V, or wing of the butterfly, is a trifle shorter than the other, bring it up just inside the loop, draw up carefully and put it down just outside, as in regular loop-stitch, forming a tiny stitch to hold the loop in place, and bringing it up again in place for the next stitch. Some care should be exercised in spacing the stitches, but after a bit of practise, little thought is needed, and the work goes rapidly.

Either piece, used alone, will tone up the furnishings and the set will so change the room in which it is placed that it will hardly know itself!



Handmade Pretties for the Baby

An Engaging Trio of Crisp Organdy Bonnets

Adorable things they are, these wee bonnets, embroidered with dainty designs, and edged with the narrowest - almost, that is - of Valenciennes lace, and there is an undeniable fascination about making them to frame a rosily appealing baby-face. The pleasure is inevitably greater when one is conscious that one is fashioning something practical and usable, for all its daintiness. Too many ruffles, too much lace, too elaborate decoration may result in a "love of a bonnet," but never in one that can be worn on any and all occasions with charm and comfort. What good is a bonnet, anyhow, if you have to have it put away because it's too good to wear? Grown-ups ought to know, any baby will tell you, that babies soon out-grow even "best" bibs and tuckers - and bonnets; so why waste all that work? A bonnet on the head is worth ten in the bureau-drawer!

Little bonnets like those pictured are all fashioned of fine white organdy, variously cut, decorated and trimmed.

The model at the left has a "horseshoe" crown, running way to the back of the neck. Both the crown and the front are embroidered in white with cunning floral sprays in satin-stitch, French knots and outline. The petals of the flowers are worked from center to edge, and both these and the leaves are done in well padded satin-stitch. Stems call for

outline, and buds and flower-centers are single French knots. A single row of gathered Valenciennes edges the neck and the tie-ends, while two rows edge the front.

The vis-a-vis of this model is also all white, the simplest of flower-sprays, setting off and connecting - on top of the bonnet - three wee lace insets. The round crown carries one inset tipped with flowers. Again the embroidery consists of satin-stitch for flowers and foliage, French knots for centers, and outline for stems. The insets are diamond shapes of net (plain net footing cut to the required size), secured to the fabric with close, padded buttonholing. The method of setting in the net is simple: it is basted to the under side of the organdy in the desired position, the edge of the diamond shape padded on the organdy, and the buttonholing done through both organdy and net. Making the button-hole-stitches with stems one sixteenth of an inch long will hold the net firmly in place, and at the same time frame it effectively. The purl edge of the buttonholing, of course, is toward the center. Be careful to keep a smooth, even outer edge here as with the satin-stitch. The organdy must be cut away from above the net, very carefully indeed, so as not to clip any of the net-threads. A pair of cuticle-scissors is most useful for this kind of work, the slim, curved points being a decided aid to the desired end. The excess net should be trimmed off on the back also. A single frill of gathered Valenciennes

edges the cap all around, and trims the ends of the ties.

The model that literally looks down on the others ventures into color for its decoration: pink daisy-stitch blossoms with yellow French-knot centers, and pale-blue French-knot buds, all worked with two threads of stranded cotton on the turn-back brim of the bonnet. These are repeated in a wee wreath on the little round crown. A row of narrow gathered Valenciennes edges the brim and the back of the bonnet, as well as the tie-ends.

The construction of the three bonnets has much in common. The crowns are French-seamed, preferably by hand, to the tops, the inner edges of which have been slightly gathered. In the case of the two round-crown models, the tops must be French seamed down the back before the crown is attached. The horseshoe crown is gathered at its top and seamed into the bonnet-top right down to the neck. With the crown in place, the bonnet must be hemmed all around. For this, hems very narrowly turned, the finest of sewing cotton and a needle to match, and stitches so small as to be practically invisible are in order. The front edge of the third model described needs special notice. Here care must be taken to remember to turn the hems of the brim so that they will fall right when the brim is turned back - which means they must be turned up on the side that shows the wrong side of the embroidery, no more, no less. Other hems, of course, are turned under. It will be necessary to clip the turn-back where it joins the sides, to enable the reverse turning to be made.

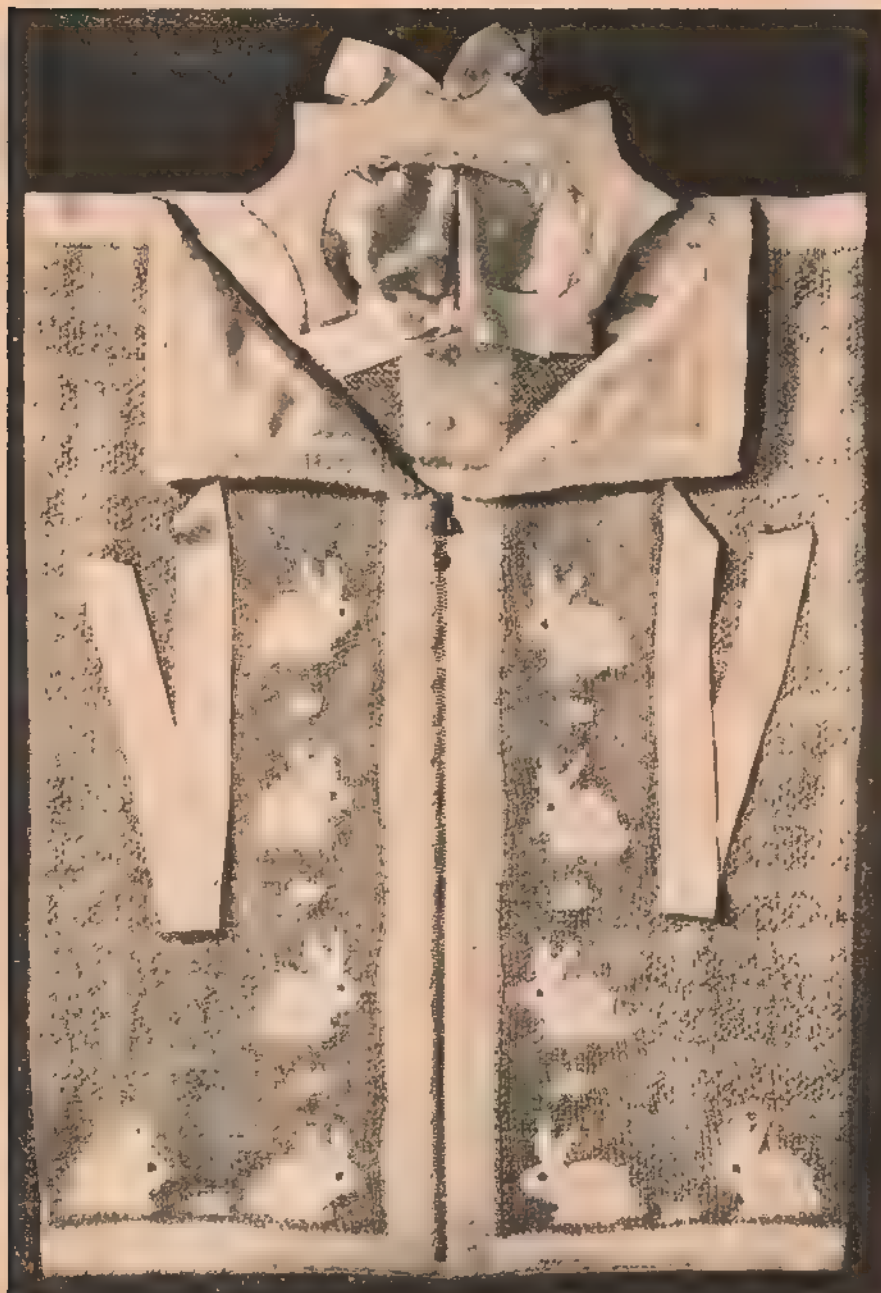
Lace, before being whipped on, must be gathered preferably by one of the threads woven into the upper edge. When an inner row of lace is to be used, as in the case of the first model described, this should be whipped on first, and the ends caught in with the whipped lace of the outer row in the process of work.

Ties are all alike. They are hemmed narrowly at the sides and one end, which latter is edged with lace. The other end should be plaited a little, turned down once, and stitched to the bonnet beneath the lace, the turned edge, of course, against the fabric of the bonnet.

Any of these bonnets may be fitted with a soft pink or blue silk muslin lining, if desired.



"Snuggle Bunny" for the Wee One



BY FRANCES BROSS

All aboard for the Perambulator Express!" It's the event of the day and the wee ones just shouldn't miss it, even though the trip is no longer than from here to there - which might mean to the porch for sleepy-time. This idea of being properly dressed for all occasions really is tremendously important - stylists have written columns and columns about it, how it picks up the spirits, the sense of well-being, and all that; it seems to us that it applies to the very littlest folks as well as grown-

ups, and we can't imagine any of the perambulator tourists failing to indulge in a gurgle of satisfaction when tucked into a really-true bunny-bunting; now, can you?

The model used eight ounces of two-ply yellow luster yarn and two ounces of white luster, one ounce of two-ply white angora, a pair of No.4 knitting needles, one yard of washable white satin, three yards of one-inch white satin ribbon, two pearl buttons, and an eighteen inch zipper.

With the white luster yarn cast on 256 stitches for the bottom of bunting, and knit back and forth for 5 ridges. Knit 8 stitches white at beginning of next row, join yellow and knit 240 stitches, join white and knit 8 stitches. Next row, knit 8 stitches white, purl 240 stitches yellow, knit 8 stitches white. The band of white, consisting of 8 knit stitches, continues at each side. The bunny border begins in the 3d yellow row; white angora is used for the bunnies and the oblongs between. Follow the working chart for the border design; this is done entirely in stockinette stitch (knit over, purl back); each mesh (yellow) and each cross (white) represents a stitch. The chart shows just one half of the design; work back from left hand side to right for the other half. All the little bunnies are headed toward the front; a long oblong at center back separates the two back-to-back bunnies.

The body part of the bunting, inside the border is done in stripes; the pattern stripe consists of 7 rows of moss stitch (for moss stitch - knit 1, purl 1, and repeat; next row, purl the knit stitch and knit the purl stitch); the plain stripe consists of 5 rows of stockinette stitch. Alternate the stripes, first a moss stitch stripe then a plain one, until there are fifteen of each. Then finish the top with 5 ridges of white (using luster yarn) as at bottom.

Sew in the zipper fastening; line with white satin; fold so that fastening is exactly centered and sew bottom edges together; fasten one half yard of ribbon on each side front at edge of border design at top, just even with zipper.

Cast on 80 stitches with yellow for the bonnet. Work in moss stitch, as for pattern stripe of bunting, for 4 rows; then work in knit 2 and purl 2 seam for 4 rows. Next row, knit 2, -- over, knit 2 together, and repeat from -- to end of row (this makes the beading for ribbon). Now work in knit 2 and purl 2 seam for 4 rows. Knit stripes as for bunting, first a plain stripe, then a moss stitch stripe, until there are four plain and three moss stitch. Then -- knit 2 stitches together, and repeat across.

Make another moss stitch stripe. Again :- knit 2 stitches together, and repeat across. Run yarn through all the stitches on needle, draw up closely, and fasten securely. Sew edges of back together for five stripes from top, leaving remainder open for neck edge.

For the fitted scarf, pick up 72 stitches across neck edge of bonnet, and knit across. In the next row, knit 2 stitches, :- over, knit 2 together, and repeat from :- across, for the beading. Knit 2 more ridges. Next row, knit 15, increase (by knitting a stitch in both sides of next stitch), continue, increasing 1 stitch in every 8th stitch across, ending with knit 8. Knit 3 ridges and increase again in the same manner; repeat until there are 4 increase rows in all. Knit 3 more ridges after the 4th increase row. Knit 25 stitches at beginning of next row, bind off stitches across back, and knit 25 stitches at end of row. Knit 10 ridges across the 25 stitches at both sides and bind off.

With white angora pick up the stitches on left front edge of scarf, knit 10 ridges and bind off. Pick up stitches on other side front and knit 6 ridges; then, working on half of these stitches, knit back and forth, decreasing a stitch at beginning of each row until a point is formed, and

fasten off; in the 2d of these decrease rows bind off 1 stitch in the center for a buttonhole. In the next row cast on 1 stitch over that bound off in the previous. Make another point with a buttonhole on the remaining stitches in the same manner. Sew tiny buttons in place on the other side front.

With white angora pick up the 80 stitches around the face of bonnet. Knit 7 ridges. Then, working on 10 stitches at a time, knit back and forth, decreasing 1 stitch at beginning of each row until a point is formed, and fasten off. Continue until the eight points are finished.

Using the white angora and beginning at front neck-edge of scarf, crochet a beading (of :- chain 5, miss 2, treble in next, and repeat from :-) to beginning of the knitted beading; finish the other side in same way.

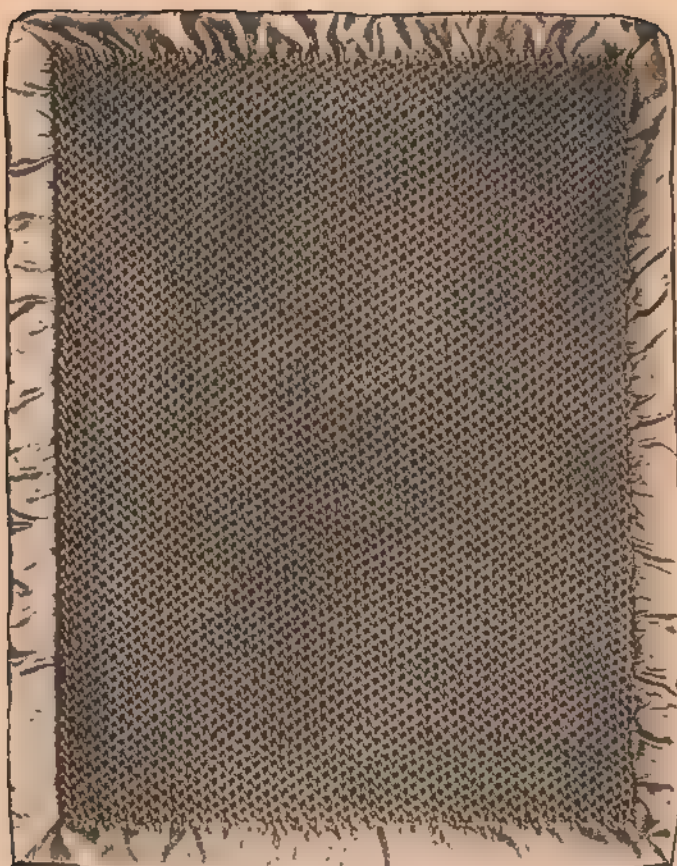
Run ribbon around neckline, leaving ends to tie; run ribbon in beading at front, finishing with bow at center.

Line bonnet with satin.

Complete by sewing the lower edge of back of bonnet scarf across center back of the bunting at lower edge of the 4th moss stitch stripe from top.

Below is a working-chart of the bunny border. This shows just one-half of the design. Border reverses for the other side of the front and the bottom. Each mesh and cross represents a stitch





IN FISH-NET STITCH, PINK AND WHITE

Infants' Knitted Afghan

By Sarah T. Converse

Fish net stitch is distinctly different from anything else, either in knitting or in crochet. It is suitable for a variety of uses; and may be worked up in contrasting colors of one material, or in two kinds of yarn, as pompadour and Germantown.

The wool is broken off at the end of every row. If desired, the ends, both when breaking and when tying on the wool in beginning the rows, may be left long enough for fringe, in which case the ribbon binding will not be required. Instead, tie the fringe across one end to correspond with the sides and crochet a simple shell across the other end.

With pink cast on 70 sts.

1st Row: White, k 2, -:- yarn over,

slip 1 as if to purl, k 1, repeat from -:- across.

2nd Row: Pink, -:- k white st, k pink st, slip white st as if to purl, repeat across.

3rd Row: White, k 1, -:- over, slip 1, k together the next st and the one that lies over it. Repeat from -:- to end, ending with k 1.

4th Row: Pink, k 1, then knit like 2d row.

5th Row: White, k 1, -:- k together the next st and the one that lies over it, over, slip 1. Repeat, ending with over, slip 1, k 1. Repeat from 2d to 5th rows until the afghan is of the desired length.

Bind off with white, knitting the two stitches as one, as in all the white rows.



Tatted Daisy

TATTED DAISY

To make the daisy, proceed as follows:

1. A ring of 1 double knot, picot, (2 double knots, picot) 7 times, 1 double knot, close, tie and cut thread.

2. Using two shuttles, join both threads to 1st picot of center ring; a chain of 4 double knots, (join to next picot of center ring, picot, chain of 4 double knots) 7 times, join to picot where you started.

3. Picot, chain of 6 double knots, join to next picot; repeat around.

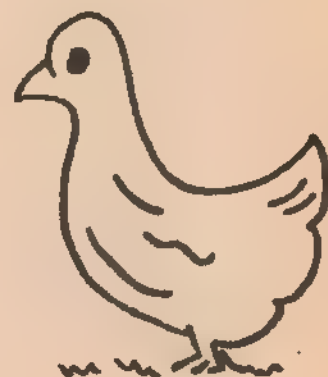
4 to 11. Same as 3d row, adding 2 double knots to each chain in succeeding rows, the last row having 22 double knots in each chain or group.

12. Make a chain of 20 double knots, bring it across the medallion to center, join to 1st picot of center ring, chain of 20 double knots, carry to outer row and join to starting-point; -:- chain 24 double knots, join to next picot on outside row, chain 20 double knots, join to next picot of center ring, 20 double knots, join to starting-point; repeat from -:- around, joining the last chain of 24 double knots to the tip of 1st petal, or starting-point of the row, and fasten off.

These daisies are very attractive for many uses, and easily made. They may serve as insets, applied singly, or a group of them in different sizes may be arranged as a decoration for various articles. The outer chains, if the medallions are to be joined for any purpose, or used as a border, may have picots, spaced as required. Several of the daisies in color, of different sizes and attached to crocheted chains of varied lengths, make a very pretty shoulder corsage.

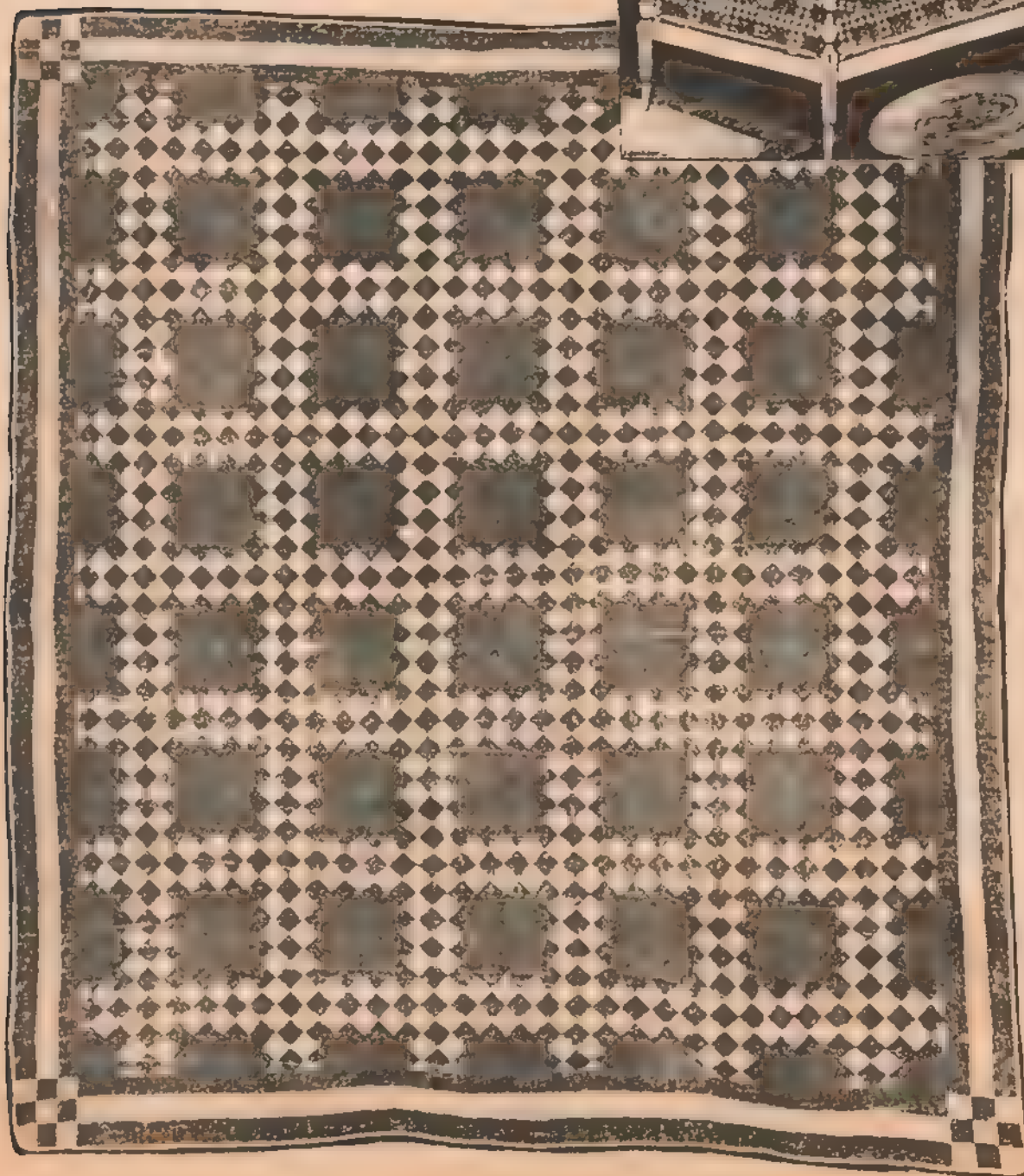


*EMBROIDERY
DESIGNS
FOR
BABY*



Mrs. Herbert Hoover's Colonial Quilt--and Its History

By NOUVART TASHJIAN



Once upon a time, as the fairytales begin, there were two sisters named Mary and Lucretia. They were the daughters of a farmer, and lived in a little town in southern Massachusetts, where they attended the local academy and, their education completed, became teachers - good, sensible, cheery girls such as used to be, and are yet, for that matter. So ends the prologue; now we'll go on with the real story: It was in the spring of 1854 that these sisters were preparing a trousseau for Lucretia, who was to marry in the autumn; there was, therefore, no teaching but much sewing to be done during this particular summer. Besides the lovely Irish crochet and other hand-made laces, and dainty embroideries, there were the practical things without which no hope chest is complete, even in these days. True, the time was past when a wedding outfit included the spinning and weaving of both flax and wool, yet the weeks were extremely busy ones for the sisters. The sheets were of finest cotton, woven in New England mills, but with long hand-whipped or "over-and-over" seams so finely and evenly done that, when rubbed and pressed by fingers and iron, they seemed a part of the fabric itself. The blankets were from the family store of home-grown wool, and the quilts and comforts were mainly made of pieces from many print dresses, saved for years for just such use. But one very special quilt was of entirely new material, blue and white, the former a dainty "sprigged" pattern. Every patch was carefully cut, and the corners fitted and joined with marvelous precision, and when it was completed the sisters quilted it on the old-fashioned frames, with short, regular stitches, through many patient hours. It was destined to become an heirloom, and was cherished and kept in perfect condition as the years went by.

Then, in 1924, another chapter was written in the eventful history of what is probably the best specimen of the "double Irish chain" quilt ever produced. The Industrial department of the Neighborhood House, a social settlement in Washington, D.C., had an exhibition of the handicraft of the neighborhood women, and as a further means of educating them in the older and better type of handwork, asked its Board of Trustees - of which Mrs.

Hoover herself was a member - to loan for this exhibition any fine or old handiwork that they owned, to which appeal Miss Ellen Vinton responded with the blue-and-white patchwork quilt made for her mother's wedding outfit nearly seventy years before. Little did that dear mother dream as she, with her sister, sewed its patches and quilted the fine lines, that when she should be nearing the century mark this handiwork of hers would be admired by Mrs. Herbert Hoover - at that time the wife of the Secretary of Commerce - and serve as the model of Mrs. Hoover's wedding gift to her son in 1925. The order for an exact copy was placed with the Neighborhood House, and great pains was taken to get the exact blue-and-white print, in chintz pattern, used in the original. The quilting was done in the south by an oldtime quilter who, we may well believe, was glad and grateful to have a share in a bit of homecraft destined for a lady held in so high esteem by the whole country.

So much for Mrs. Hoover's quilt - which every homemaker who wishes to may easily duplicate; there is really no simpler pattern, and none more attractive.

Two blocks (illustrated) go to the making of the quilt, the first consisting of twenty-five small squares or patches, alternately blue and white; the second block is of blue, save for the white square in each corner which makes the "double chain" continuous. The small patches are two inches square, but may be larger or smaller as you wish; join five of these, forming five strips, the first, third and fifth beginning with blue, the second and fourth with white, then sew the strips together, taking care that all seams are uniform, and corners perfectly matched. The second block may be in one piece with the corner square set in, or, as many prefer to do, felled in place with fine stitches, as applique; by cutting the inner corner the width of the seam, however, no trouble will be experienced in setting it in the usual way. Or, if preferred, this block too, may be pieced; cut four white squares, two blue strips as wide as the small square and three times that width in length, join a square at each end of both strips, and sew to the sides of the plain strip; this is probably the easier way to make the block. Then join the blocks in strips, and sew the

strips together diagonally, filling in at each end, which will make the "double chain" of small squares run straight across and lengthwise of the quilt; if the strips are laid straight the chain will run diagonally, but the pattern is not so distinct nor effective.

The quilt, when completed, is bordered with strips of blue and white, two inches wide, with a nine-patch of the two colors in each corner.

We all know, of course, that the renaissance of the patchwork quilt is here. Probably never, even in its own time, was this useful craft of the olden days more popular. And this is not only true of the "laidwork" or applique; it relates especially to the plain, sensible, seamed together blocks such as went to the making of Mrs. Hoover's quilt, and for which there are designs without number stored among the oldtime treasures of most households.



First Block



Second Block



A Lace Table Cover Is a Prized Possession

DESIGNED BY E. MARION STEVENS

Note: A pattern is not available for this tablecloth. However, the method for making this type of lace is well described, and we believe it will be of interest to those who may wish to experiment, supplying their own design.

Lace provides a truly exquisite background for the glass and silver, so extensively used in modern table setting, and the possession of such a cover is a most worthy ambition for any woman, even though she may entertain in an extremely modest

way.

Ecru fillet-net, counting six meshes to the inch, is the foundation material used in the making of the cloth illustrated and the design is darned with a lustrous cotton in the natural tone, passing the thread

alternately over and under the structural threads of the net.

The finished size of the design, measuring from the straight edge of the outer border, is about forty inches when done on this six-point net. Beyond this border, a double line of darning in a single row of meshes confines the edges of the net, which are turned to form a narrow hem.

First find the exact center of the net square and run a colored thread from edge to edge in both directions. From this point there should be a count of one hundred and nineteen meshes each way to the straight edge of the outer border, or two hundred and thirty-nine in all, and there should remain at least six additional meshes on each edge for the hem finish.

Baste the outer row of meshes to hold the net securely while working the design. Then run a colored thread through the row of meshes on each side which forms the outer edge of the border. It is also a wise plan to run a similar thread diagonally from corner to corner in both directions. With these guide threads the worker cannot go far wrong in placing the design.

Start with the outer border and work inward toward the center. On each side the stitch direction is vertical to the edge, the design being so

planned as to leave a single row of open meshes running diagonally from each corner toward the center, at the completion of the work. Be careful to work back and forth vertically only to this point on each side. The three straight border lines are the only ones which run continuously around the four sides of the square.

At the center the design is so arranged that the darning thread is carried back and forth across the space from one side to the other. As the dot motifs on the connecting lines are reached, the thread is carried once through the central mesh (a count of five), back and forth through five and then three on one side of the line, to form a half of the motif, then brought across the face of the work to the point where it was diverted from the main line and continued to the next unit. When the opposite side of the central square is reached, the thread is darned back through the same mesh and the second half of each unit completed in process. When the thread has been brought back to the point of starting, continue the border to the second peak and repeat. This process completes the border on one side of the center, fills in the peaks of the pyramids on the opposite side of the square and the lines connecting them, then the remaining spaces in

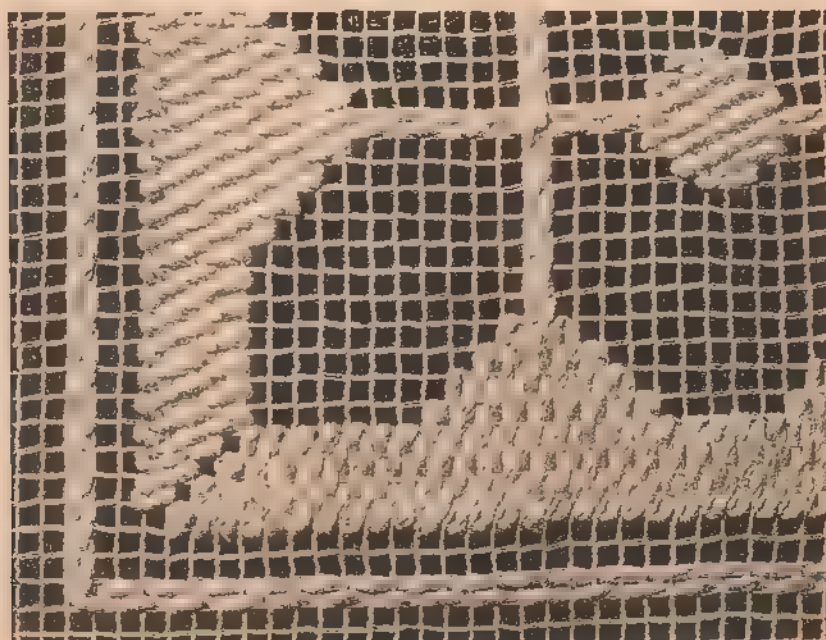
the unfinished side are filled in.

To complete the square, the two alternate sides are done in the same manner, the thread at the points of intersection being carried across the ones already run in the opposite direction and so continued as to cause no break in the continuity of the darning. There are thirteen meshes between the points where the lines intersect, the dots count five meshes at the widest point, meaning, of course, that the work is done over six threads.

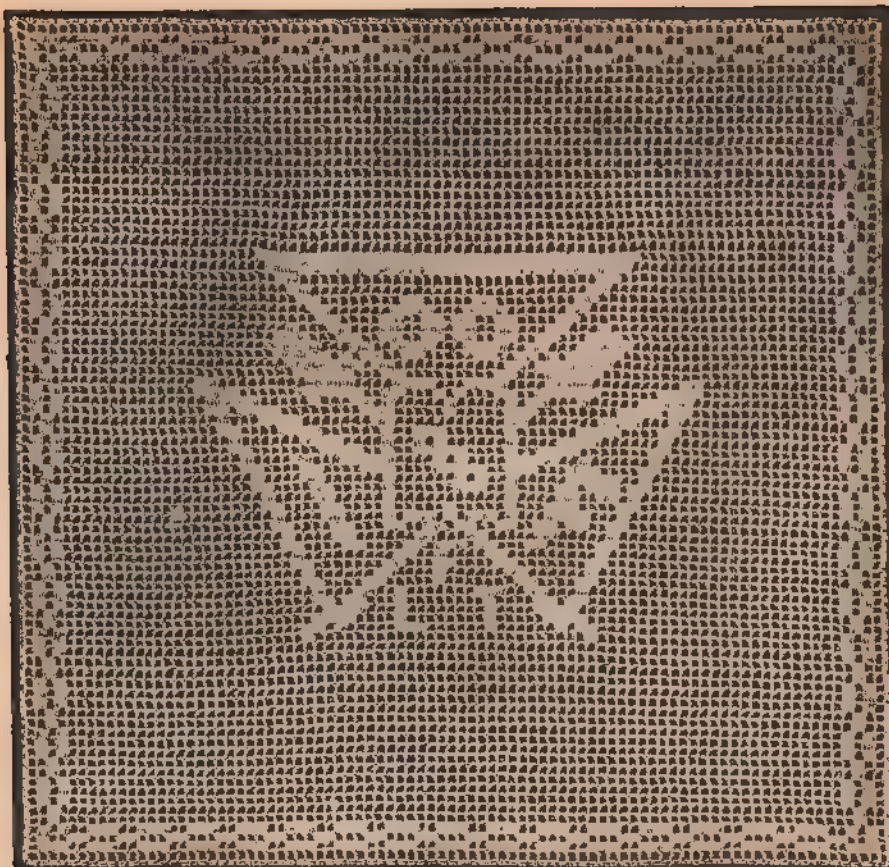
Aside from starting with the outer border and working in toward the center, the point of beginning the work is unimportant, although it is rather better to carry the thread around the tip of the corner from one side to the other than to start at this point. Remember that the vertical darning lines converge diagonally at the corners and that the threads from each side loop over the structural threads of the same meshes.

When starting a thread, leave an end long enough to run in later and fasten off. Avoid knots wherever possible. Ends can usually be made secure by catching on the back of the work, which, if the net is mounted on cambric is the top of the work.

Use a blunt pointed tapestry needle with a large eye into which the cotton can be easily threaded.



A Close-up of the Work



Oddfellow Emblem

By W. F. MELLOTT

The number of thread selected depends on the size of square desired. A number that will give 4 spaces to the inch makes a pillow-top about twenty-one inches square, while 5 spaces to the inch gives a seventeen-inch square. Make a chain of 280 stitches.

1. A tr in 8th st from hook, 84 more sp (of ch 2, miss 2, 1 tr).

2. One sp (ch 5 for 1 sp of row), 10 tr, (2 sp, 10 tr) 16 times, 1 sp.

3. One sp, 4 tr, 2 sp, 7 tr, (3 sp, 7 tr) 15 times, 2 sp, 4 tr, 1 sp.

4. (One sp, 4 tr) twice, -- 2 sp, (10 tr, 2 sp) 15 times, -- (4 tr, 1 sp) twice.

5,6,10,11,15,16,20,21. Border (of 2 sp, 4 tr); 79 sp; border (of 4 tr, 2 sp).

7,8,9,12,13,14,17,18,19,22. - Border (like 4th row to 1st --); 77 sp; border (4th row from 2d --). The 5th, 6th, 7th, 8th and 9th rows from the border, which is continually repeated and need not again be given.

23. Border; 24 sp, 4 tr, 27 sp, 4 tr, 24 sp; border.

24. Border; 24 sp, 7 tr, 1 sp, 4 tr, -- 5 sp, 10 tr, 6 sp, 4 tr, 6 sp; reverse

from --.

25. Border; 26 sp, 13 tr, 5 sp, 4 tr, 8 sp, 4 tr, 4 sp, 13 tr, 26 sp; border.

26. Border; 27 sp, 13 tr, 3 sp, 4 tr, 8 sp, 4 tr, 4 sp, 13 tr, 27 sp; border.

27. Border; 25 sp, 7 tr, 1 sp, 7 tr, -- 4 sp, 4 tr, 8 sp, 4 tr, 3 sp; reverse.

28. Border; 25 sp, 4 tr, 3 sp, 7 tr, 2 sp, -- 4 tr, 7 sp, 10 tr; reverse.

29. Border; 24 sp, 7 tr, 4 sp, 7 tr, -- 7 sp, 4 tr, 5 sp; reverse.

30. Border; 25 sp, 4 tr, 6 sp, 7 tr -- 4 sp, 4 tr, 6 sp; reverse.

31. Border; 24 sp, 7 tr, 7 sp, 7 tr, -- 4 sp, 7 tr, 3 sp; reverse.

32. Border; 23 sp, 4 tr, 9 sp, 7 tr, -- 2 sp, 4 tr, 4 sp; reverse.

33. Border; 22 sp, 7 tr, 5 sp, 7 tr, 3 sp, 7 tr, 1 sp, 10 tr, 1 sp, 7 tr, (4 sp, 7 tr) twice, 22 sp; border.

34. Border; 22 sp, 4 tr, 4 sp, 7 tr, 6 sp, 7 tr, 3 sp, (7 tr, 5 sp) twice, 4 tr, 22 sp; border.

35. Border; 22 sp, 7 tr, 2 sp, 7 tr, 1 sp, (7 tr, 2 sp) twice, 7 tr, 1 sp, 7 tr, 2 sp, 7 tr, 3 sp, 7 tr, 4 sp, 7 tr, 22 sp; border.

36. Border; 22 sp, 4 tr, 4 sp, 7 tr, 4 sp, (4 tr, 1 sp, 10 tr, 1 sp) twice, 4 tr, 3 sp, 13 tr, 3 sp, 4 tr, 22 sp; border.

37. Border; 20 sp, 7 tr, 4 sp, 10 tr, 3

sp, (4 tr, 5 sp) twice, 4 tr. (4 sp, 7 tr) twice, 20 sp; border.

38. Border; 20 sp, 4 tr, 4 sp, 7 tr, 5 sp, 4 tr, 11 sp, 4 tr, 4 sp, 7 tr, 2 sp, 7 tr, 1 sp, 4 tr, 20 sp; border.

39. Border; 19 sp, 7 tr, 1 sp, 10 tr, 1 sp, 7 tr, 4 sp, 4 tr, 2 sp, 10 tr, 6 sp, 4 tr, 5 sp, 7 tr, 4 sp, 7 tr, 19 sp; border.

40. Border; 20 sp, 4 tr, 4 sp, 7 tr, (6 sp, 4 tr) twice, 1 sp, 4 tr, 2 sp, 4 tr, 5 sp, 16 tr, 2 sp, 4 tr, 20 sp; border.

41. Border; 19 sp, 7 tr, 4 sp, 10 tr, 3 sp, 10 tr, 2 sp, 16 tr, 4 sp, 10 tr, (4 sp, 7 tr) twice, 19 sp; border.

42. Border; 18 sp, 4 tr, 4 sp, 7 tr, 3 sp, 16 tr, 4 sp, 4 tr, 1 sp, 4 tr, 4 sp, 16 tr, 2 sp, 4 tr, 6 sp, 4 tr, 18 sp; border.

43. Border; 17 sp, 7 tr, 7 sp, 13 tr, 2 sp, 4 tr, -- 4 sp, 16 tr, 2 sp; reverse.

44. Border; 17 sp, 4 tr, 6 sp, 13 tr, 4 sp, 4 tr, -- 2 sp, 4 tr, 1 sp, 4 tr, 6 sp; reverse.

45. Border; 17 sp, 7 tr, 4 sp, 13 tr, 6 sp, 4 tr, -- 6 sp, 10 tr, 2 sp; reverse.

46. Border; 17 sp, 4 tr, 3 sp, 13 tr, 7 sp, 7 tr, -- 11 sp; reverse.

47. Border; 15 sp, 7 tr, 1 sp, 13 tr, 8 sp, 10 tr, 5 sp, -- 4 tr, reverse.

48. Border; 15 sp, 16 tr, 5 sp, 4 tr, 3 sp, 7 tr, 1 sp, 4 tr, 5 sp, -- 4 tr; reverse.

49. Border; 14 sp, 13 tr, 6 sp, 19 tr, 2 sp, 7 tr, 3 sp, 4 tr, -- 1 sp; reverse.

50. Border; 15 sp, 7 tr, 9 sp, 13 tr, 4 sp, 13 tr, -- 3 sp; reverse.

51. Border; 25 sp, 16 tr, 3 sp, 7 tr, -- 9 sp; reverse.

52. Border; 23 sp, 22 tr, 1 sp, 7 tr, -- 11 sp; reverse.

53. Border; 22 sp, 16 tr, 1 sp, 4 tr, 1 sp, 7 tr, 2 sp, 7 tr, -- 5 sp; reverse.

54. Border; 21 sp, 16 tr, 3 sp, 7 tr, 2 sp, 13 tr, -- 3 sp; reverse.

55. Border; 23 sp, 10 tr, 3 sp, 7 tr, (2 sp, 7 tr) twice, -- 1 sp; reverse.

56. Border; 24 sp, 4 tr, (3 sp, 7 tr) twice, 2 sp, 7 tr, -- 1 sp; reverse.

57. Border; 26 sp, 7 tr, 4 sp, 7 tr, 2 sp, 7 tr, -- 1 sp; reverse.

58. Border; 25 sp, 7 tr, 6 sp, 13 tr, -- 3 sp; reverse.

59. Border; 24 sp, 7 tr, 8 sp, 7 tr, -- 5 sp; reverse.

60. Border; 24 sp, 7 tr, 27 sp, 7 tr, 24 sp; border.

61. Border; 23 sp, 7 tr, 29 sp, 7 tr, 23 sp; border.

62. Border; 21 sp, 106 tr, 21 sp; border.

63. Border; 20 sp, 112 tr, 20 sp; border.

64 to 85. Like 22d to 1st row, reversing the order.

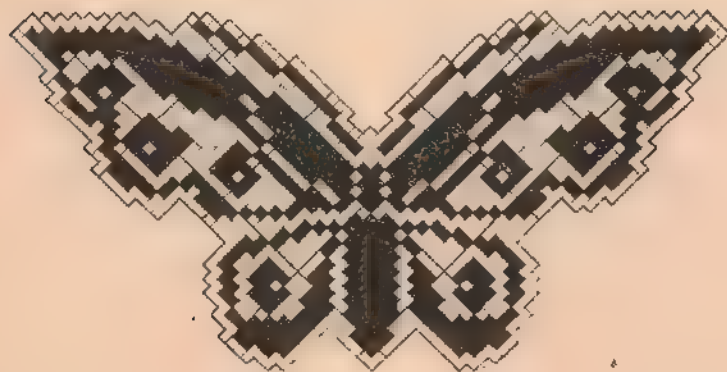
Fill the edge spaces with doubles, 5 in each corner space, or finish in any way preferred.

Butterfly-Motif Teacloth Corners

By GRACE L. FITCH



The Butterfly-Motif Is Always a Favorite



A very attractive teacloth has corners of filet-crochet, butterfly-design, always a favorite no matter how many times used in different variations. Using No. 60 crochet-cotton, coarser or finer, as preferred, chain 17 stitches.

1. Tr in 8th st, 3 more sp.
2. Widen 2 sp, 1 sp, 7 tr, 1 sp, widen 2 sp.
3. Widen 1 sp. 1 sp, 19 tr, 1 sp, widen 2 sp.
4. Widen 1 sp, 1 sp, 7 tr, 2 sp, 16 tr, 1 sp.
5. One sp, 13 tr, 4 sp, 7 tr, 1 sp,

widen.

6. One sp, 7 tr, 2 sp, (10 tr, 1 sp) twice.
7. One sp, 7 tr, 2 sp, 13 tr, 2 sp, 4 tr, 1 sp.
8. Ch 91, tr in 8th st, 5 sp, 7 tr, 3 sp, 10 tr, 1 sp, 16 tr, 1 sp, 4 tr, 8 sp, (4 tr, 2 sp, 7 tr, 1 sp) twice.
9. Ch 22, tr in 8th st, 5 more sp on ch, the last tr in tr of preceding row, - 1 sp, 10 tr, 2 sp, 10 tr, 1 sp, 7 tr, 3 sp, 10 tr, 1 sp, 4 tr, 2 sp, 7 tr, 1 sp, 7 tr, (2 sp, 16 tr) twice, 1 sp.
10. Two sp, 10 tr, 3 sp, 7 tr, 1 sp, 4 tr, 3 sp, 16 tr, 2 sp, 19 tr, 3 sp, 4 tr, 6

sp, 10 tr, 3 sp, 10 tr, 1 sp.

11. One sp, 16 tr, 2 sp, 10 tr, 4 sp, 4 tr, 3 sp, 4 tr, 8 sp, 16 tr, 3 sp, 13 tr, 2 sp, 10 tr, 1 sp. narrow; that is, drop 1 sp as directed for the medallion of scarf.

12. (Two sp, 10 tr) twice, 6 sp, 7 tr, 3 sp, 13 tr, (2 sp, 4 tr) twice, 4 sp, 7 tr, 2 sp, 19 tr, 1 sp.

13. Two sp, 19 tr, (2 sp, 4 tr, 3 sp, 4 tr) twice, 1 sp, 7 tr, 14 sp, 13 tr, 1 sp, narrow.

14. Two sp, 28 tr, 8 sp, 13 tr, 4 sp, 4 tr, 1 sp, (4 tr 2 sp) twice, 22 tr, 2 sp.

15. Like 9th to -:-, 3 sp, 22 tr, (1 sp, 4 tr) twice, 2 sp, 4 tr, 6 sp, 7 tr, 5 sp, 34 tr, 1 sp, narrow.

16. Two sp, 37 tr, 5 sp, 25 tr, 2 sp, 4 tr, 1 sp, 22 tr, 2 sp, 7 tr, 1 sp, widen.

17. One sp, 28 tr, 2 sp, 22 tr, 2 sp, 10 tr, 6 sp, 46 tr, 1 sp, drop 2 sp.

18. Three sp, 31 tr, 3 sp, 19 tr, 3 sp, 4 tr, 1 sp, 19 tr, (2 sp, 13 tr) twice, 1 sp, widen.

19. One sp, 13 tr, 5 sp, 10 tr, 2 sp, 13 tr, 2 sp, 40 tr, 2 sp, 16 tr, 4 sp.

20. Seven sp, 49 tr, (1 sp, 7 tr) 3 times, 5 sp, (10 tr, 1 sp) twice.

21. Two sp, 4 tr, 2 sp, 7 tr, 1 sp, 4 tr, 6 sp, 4 tr, 3 sp, 10 tr, 1 sp, 34 tr, 8 sp, 7 tr, narrow.

22. Two sp, 10 tr, 16 sp, 10 tr, 1 sp, 7 tr, 2 sp, 4 tr, 5 sp, 13 tr, 2 sp, 4 tr, 1 sp.

23. Two sp, 4 tr, 2 sp, 10 tr, 3 sp, 7 tr, 2 sp, 4 tr, 1 sp, 7 tr, 1 sp, 4 tr, 2 sp, 13 tr, 7 sp, 13 tr, drop 3 sp.

24. Four sp, 22 tr, 7 sp, 10 tr, 1 sp, 7 tr, 3 sp, 7 tr, 5 sp, 7 tr, 1 sp.

25. (Two sp, 7 tr) twice, 3 sp, 13 tr, 1 sp, 10 tr, 1 sp, 4 tr, 1 sp, narrow.

26. One sp, 4 tr, 1 sp, 13 tr, 1 sp, 4 tr, 2 sp, 4 tr, 3 sp, 13 tr, 1 sp, narrow.

27. Seven sp, 4 tr, 3 sp, 4 tr, 1 sp, 13 tr, 1 sp, 4 tr, 1 sp.

28. Widen, 1 sp, 4 tr, 1 sp, 13 tr, 1 sp, 4 tr, 4 sp, 4 tr, 3 sp.

29. Two sp, 4 tr, 5 sp, 4 tr, 1 sp, 13 tr, 2 sp, 4 tr, 1 sp.

30. One sp, 4 tr, 2 sp, 13 tr, 1 sp, 4 tr, 1 sp, 10 tr, 1 sp, 7 tr, 1 sp.

31. One sp, 7 tr, (1 sp, 4 tr) 3 times, 1 sp, 13 tr, 2 sp, 4 tr, 1 sp.

32. One sp, 4 tr, 2 sp, 10 tr, 1 sp, 4 tr, 1 sp, 13 tr, 1 sp, -:- 7 tr, 1 sp.

33. Two sp, 4 tr, reverse 32d from -:-

34. One sp, 4 tr, 2 sp, 10 tr, 1 sp, 4 tr, 6 sp, 7 tr, 1 sp, widen 2 sp.

Continued on following page

BUTTERFLY TEACLOTH

Continued from preceding page

35. Widen, 1 sp, 7 tr, 8 sp, 7 tr, 1 sp, 4 tr, 3 sp, 4 tr, narrow.
36. One sp, 4 tr, 2 sp, 4 tr, 1 sp, 7 tr, 10 sp, 4 tr, 1 sp.
37. Widen, 1 sp, 4 tr, -- 1 sp, 16 tr, 3 sp, 16 tr, 2 sp, 4 tr, 1 sp.
38. Reverse 37th to --, 7 tr, 1 sp.
39. One sp, 7 tr, 1 sp, 4 tr, 1 sp, 7 tr, 3 sp, 16 tr, 3 sp, 4 tr, narrow.
40. One sp, 4 tr, 2 sp, 16 tr, 3 sp, 13 tr, 1 sp, -- 7 tr, 1 sp.
41. Two sp, 1 tr, reverse 40th from --
42. One sp, 4 tr, 3 sp, 16 tr, 6 sp, 7 tr, 1 sp.
43. Two sp, 7 tr, 5 sp, 16 tr, 2 sp, 4 tr, 1 sp.
44. One sp, 4 tr, 2 sp, 16 tr, 4 sp, 7 tr, 2 sp.
45. One sp, 19 tr, 1 sp, 13 tr, 1 sp, drop 3 sp.

46. One sp, 13 tr, 1 sp, 7 tr, (1 sp, 4 tr) twice, 1 sp.
 47. One sp, 4 tr, 1 sp, 13 tr, 1 sp, 10 tr, 1 sp, narrow.
 48. One sp, 13 tr, 1 sp, 10 tr, 1 sp, 4 tr, 1 sp.
 49. Two sp, 4 tr, 4 sp, 10 tr, 1 sp, narrow.
 50. Two sp, 10 tr, 3 sp, 4 tr, 1 sp.
 51. Two sp, 4 tr, 1 sp, 10 tr, 1 sp, narrow.
 52. Two sp, 13 tr, 1 sp.
 53. One sp, 10 tr, 1 sp, narrow.
 54. Two sp, 7 tr, 1 sp.
 55. One sp, 4 tr, 1 sp, narrow.
 56. Three sp.
- Finish the left large wing as follows:
1. Miss 5 sp of 8th row, on lower side, fasten in, 3 sp, 13 tr, 1 sp, 7 tr, 6 sp, 4 tr, 1 sp.
 2. Two sp, 22 tr, 1 sp, drop 6 sp.
 3. Three sp, 10 tr, 1 sp, drop 3 sp.

4. Five sp.

On upper part of wing miss 4 sp of 24th row, fasten in, and make 8 sp.

A twenty-eight-inch square of linen was used for the teacloth, which makes also a very attractive between-meal centerpiece. It may be larger, if desired. One inch from the edge draw four threads, leave four and draw four, and finish with Italian hemstitching, to within seven or eight inches of the corner, each way, or the depth of the butterfly; turn the hem to edge of first space of drawnwork and fell with fine thread. Baste the corners in place, button-hole the spread of upper wings to linen and cut away the latter. Work entirely around with doubles and picots at regular intervals of about 10 doubles, taking the latter into edge of hem and continuing around the corner butterflies.



Easy To Make Lamp and Shade

By KATHARINE V. KASSER

There can be no gift more pleasing to the homemaker, or the family in general, than a pretty lamp for the desk, the living-room table, the breakfast-room, or wherever it may be needed; it is a necessary adjunct of any home. And when to the three-fold charm of novelty, beauty and utility is added the virtue of inexpensiveness there seems little more to say.

For the base one may use an old pickle jar, a beanpot or any similar vessel of suitable shape. For a very small charge, and with little difficulty, any electrician can turn this into a lamp, or it may be arranged for burning kerosene, if more convenient. This done, the jar is then covered with sealing wax paint of any desired color, choosing a tint that will harmonize with other fittings of the room or a neutral color that may be used anywhere. If the jar is porous, it should first be given a coat of shellac as a foundation for the paint, which will otherwise sink in and lose its luster.

The paint is made by breaking up a large stick of the wax - blue, in this case - and covering with denatured alcohol; a shallow airtight jar or jelly tumbler will serve the purpose for this mixture. When the wax has thoroughly dissolved, and the mixture is of the consistency of ordinary paint, it is ready for use. If it is too thin, leave it uncovered to evaporate

a little; if too thick, add a few drops of alcohol at a time until it is just right. Apply each coat quickly and evenly, and permit to dry overnight. Three coats should give a heavy luster, which will completely disguise the original jar.

The shade may be made at home of smooth, heavy wrapping paper, or one may purchase a parchment shade which will serve the purpose well. Select the design of crepe paper you wish, considering it, of course, in relation to the color of the base and the room in which the lamp is to be used. Cut the design out carefully and plan its position on the shade. Mix a preparation of equal parts of glue and paste, apply this with a thin, wide brush to the paper design, and have ready another dry, clean brush with which to spread the design carefully and evenly in place. Do not stretch the paper, and allow the whole to dry thoroughly. Mix a paint as directed, but make it very thin, using the transparent wax; and apply carefully, smoothly and quickly to the shade, let it dry a few hours, and apply another, repeating the process as required. Four coats are not too many for giving a heavy luster and durable quality to the shade.

These really lovely lamps may be of any desired size or shape, both as regards the base and shade, and cost very little save the amount of time involved in the making; and this is more than compensated by the fascination of this simple type of artistry.

A Reed Wood-Basket

BY MARGARET J. CARNEY



A reed basket of pleasing design, finished in a harmonizing color to the furniture, or as a contrasting note of color in the room, will surely enhance any fireplace. Such a wood basket has been planned for the interested reed crafter and home decorator.

The basket frame, easily made, consists of: A wooden base 20 by 13 inches of $\frac{7}{8}$ inch stock with slightly rounded corners; four $\frac{3}{4}$ inch dowels 8 inches long; four $\frac{1}{2}$ inch dowels, $9\frac{1}{2}$ inches long; two pieces of No.10 reed 20 $\frac{1}{2}$ inches long; and four wooden bittles (used as standards or feet) to fit $\frac{3}{4}$ inch dowels. The base is bored for $\frac{3}{4}$ inch dowels ($\frac{3}{8}$ inch from corner to hole) which are passed through the holes, 6 inches extending above the base, and held in place with two small nails for each dowel; the extension below the base is fitted and glued into wooden bittles. Two holes $\frac{3}{8}$ inch apart are bored $\frac{1}{2}$ inch into the base near the center of each long side for the $\frac{1}{2}$ inch dowels which are glued into these holes and held firmly with small nails. Thirty-two holes for No.5 reed are bored through the base, eight holes, spaced evenly, between each corner dowel and center dowel. A hole large enough for No.10 reed is bored in the top of each $\frac{1}{2}$ inch dowel about $\frac{3}{8}$ inch deep and the pieces of No.10 reed are glued into these holes to make double handles.

Reed required: Eight spokes 20 inches long; eight spokes 18 inches long; eight spokes 16 $\frac{1}{2}$ inches long; eight spokes 15 inches long; (all of which are of No.5 reed); twelve long strands of $\frac{1}{4}$ inch flat reed and four strands of No.5 reed.

Soak all reed thoroughly before using and keep well moistened while working.

Insert the spokes of No.5 reed into the holes on one long side of the base starting with the 15 inch spokes on each end and graduating toward the center to the 20 inch spokes, two of each length, extending them below the base 2 $\frac{3}{4}$ inches - the four 20 inch spokes extending 4 inches below the base. Turn base upside down and starting with the outside spokes finish the ends by carrying each spoke toward the center in front of the next spoke and to the inside of the base, making sure each end is at least $\frac{1}{2}$ inch inside.

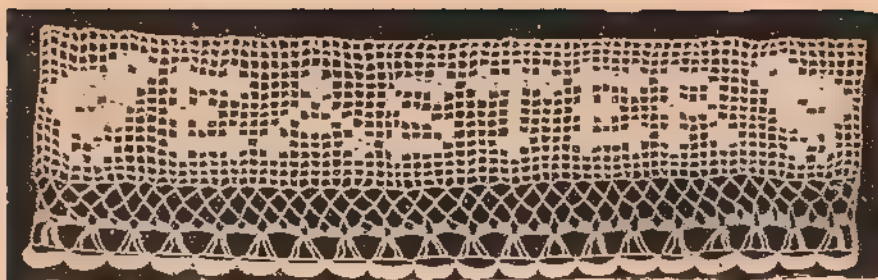
Turn base back to position in preparation for weaving. Loop the center of a strand of No.5 reed around the left corner dowel, thus making two weavers, and do a row of pairing, counting the center dowels as one spoke. Pairing weave: Carry the left weaver in front of the dowel, over the other spoke, and



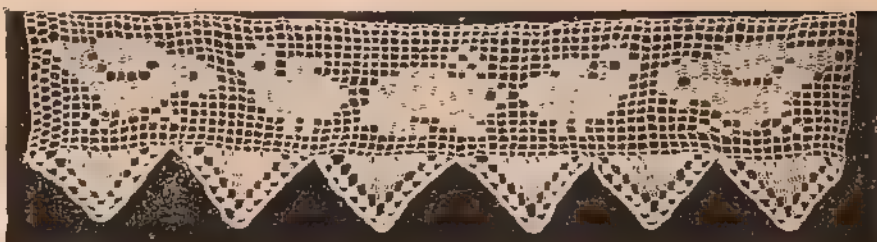
Wood-Basket with Open Ends

behind the next spoke; the second weaver is now the left weaver and is used in the same manner; repeat, each weaver in turn becoming the left weaver. When the right corner dowel is reached, pass the weavers around it and return with the same weave reversed, i.e., the right weaver is carried in front of one spoke and behind the next. When the second row is finished, pull the ends through the weave on the inside of the basket and allow enough to rest against spokes before cutting. A section of the handle is now bound with a strand of $\frac{1}{4}$ inch flat reed. Insert the end of the reed into the pairing weave behind the left center dowel and carry reed over this dowel, behind and around the second dowel, behind and around the first one, and so on, until the top of the dowels are reached. Fasten the end of the flat reed to the handle with a tack or string to hold in place until the weaving of the side is completed.

Continued on page 55



Borders for Easter Towels. No. 1



Borders for Easter Towels. No. 2

Borders for Easter Towels

A decorated towel is sure to be appreciated as an Easter gift, and the borders illustrated will be welcomed by many because especially suited to the season. The insertion of either may be used without the edge, if desired, or any preferred finish may be added.

No. 1

Make a chain of 50 stitches, turn.

1. Miss 7, a treble in next stitch, (chain 2, miss 2, 1 treble in next, forming a space) 14 times.

2. Chain 5, treble in next treble (the 1st space is made thus throughout), 6 spaces, 7 trebles (counting all), 6 spaces, turn.

3. Five spaces, 13 trebles, 6 spaces, turn.

4. Three spaces, 25 trebles, 4 spaces, turn.

5. Four spaces, 10 trebles, 1 space, 7 trebles, 2 spaces, 4 trebles, 2 spaces, turn (always, at end of row).

6. Four spaces, 10 trebles, 1 space, 10 trebles, 4 spaces.

7. Four spaces, 7 trebles, 1 space, 10 trebles, 1 space, 7 trebles, 2 spaces.

8. Three spaces, 4 trebles, 2 spaces, 19 trebles, 3 spaces.

9. Two spaces, 22 trebles, 6 spaces.

10. Eight spaces, 10 trebles, 1 space, 4 trebles, 2 spaces.

11. Two spaces, 10 trebles, 10 spaces.

12. Eleven spaces, 4 trebles, 3 spaces.

13. Fifteen spaces.

14, 16, 18. Four spaces, (4 trebles, 2

spaces) twice, 4 trebles, 4 spaces.

15. Three spaces, 28 trebles, 3 spaces.

17. Four spaces, 4 trebles, 1 space, 10 trebles, 1 space, 4 trebles, 4 spaces.

19, 21. Four spaces, 4 trebles, 5 spaces, 4 trebles, 4 spaces.

20. Three spaces, (10 trebles, 3 spaces) twice.

22. Fifteen spaces.

23. Ten spaces, 4 trebles, 4 spaces.

24. Three spaces, 10 trebles, 9 spaces.

25. Eight spaces, 4 trebles, 1 space, 4 trebles, 4 spaces.

26. Seven spaces, 4 trebles, 7 spaces.

27. Four spaces, (4 trebles, 1 space) twice, 4 trebles, 6 spaces.

28. Six spaces, 4 trebles, 2 spaces, 10 trebles, 3 spaces.

29, 30, 31, 32, 33, 34. Same as 27th, 26th, 25th, 24th, 23d and 22d rows, in order given.

35. Five spaces, 7 trebles, 3 spaces, 4 trebles, 4 spaces.

36. Three spaces, 10 trebles, 2 spaces, 4 trebles, 1 space, 4 trebles, 4 spaces.

37, 38, 39. Four spaces, 4 trebles, (2 spaces, 4 trebles) twice, 4 spaces.

40, 41. Like 36th and 35th rows, reversed.

42. Fifteen spaces.

43, 45. Four spaces, 4 trebles, 10 spaces.

44. Nine spaces, 10 trebles, 3 spaces.

46. Four spaces, 4 trebles, 5

spaces, 4 trebles, 4 spaces.

47. Three spaces, 28 trebles, 3 spaces.

48, 49, 50, 51. Same as 46th, 45th, 44th, and 43d rows.

52 to 61. Same as 13th to 22d rows, inclusive, repeating the letter "E".

62, 63, 64. Same as 14th, 15th and 16th rows:

65. Four spaces, 4 trebles, 2 spaces, 4 trebles, 7 spaces.

66. Same as 65th row reversed.

67. Five spaces, 7 trebles, (1 space, 4 trebles) twice, 4 spaces.

68. Three spaces, 10 trebles, 9 spaces.

69. Ten spaces, 4 trebles, 4 spaces.

70 to 82. Reverse from 13th to 1st row, repeating the chicken. This completes the insertion.

For the edge: 1. Fasten in at corner of 1st space, -- chain 9, miss 2 spaces, fasten; repeat across.

2. Slip to center of 1st chain (or chain 4 and fasten at center), -- chain 9, fasten in center of next loop; repeat.

3. Chain 7, fasten in center of 1st loop, -- chain 9, fasten in center of next; repeat from -- to end of row, a triple treble (over 3 times) under 4 chain at end, turn.

5. Chain 5, -- 4 trebles under 9 chain, chain 1, repeat across, ending with 4 trebles under 7 chain.

6. Chain 9, -- 2 quadruple trebles (over 4 times) between next 2 groups of trebles, chain 3, 2 quadruple trebles in same place, chain 3, miss 2 groups of trebles; repeat from --,

ending with a quadruple treble under 5 chain.

7. Chain 10, miss 4 quadruple trebles, a double in 2d of 2 chain following; repeat across, fastening last 10 chain in 3d of 9 chain.

8. Under each 10 chain make 1 double, 1 treble, 11 double trebles, 1 treble and 1 double.

No. 2

Make a chain of 53 stitches, turn.

1. A treble in 8th stitch, (chain 2, miss 2, 1 treble) 15 times, making 16 spaces in all, turn.

2. Twelve spaces, a treble in same place with the last 4 spaces.

3. Four spaces, 4 trebles, 11 spaces.

4. Ten spaces, 7 trebles, 4 spaces.

5. Four spaces, 10 trebles, 9 spaces.

6. Three spaces, 4 trebles, 4 spaces, 13 trebles, 4 spaces.

7. Four spaces, 4 trebles, 1 space, 10 trebles, 2 spaces, 4 trebles, 4 spaces.

8. Three spaces, 4 trebles, 1 space, 13 trebles, 1 space, 10 trebles, 3 spaces.

9. Three spaces, 13 trebles, 1 space, 10 trebles, 5 spaces.

10. Four spaces, 13 trebles, 1 space, 13 trebles, 3 spaces.

11. Like 10th row reversed.

12. Five spaces, 10 trebles, 1 space, 13 trebles, 3 spaces.

13. Three spaces, 10 trebles, 1 space, 13 trebles, 1 space, 4 trebles, 3 spaces.

14. Four spaces, 4 trebles, 1 space, 19 trebles, 4 spaces.

15. Five spaces, 13 trebles, 3 spaces, 4 trebles, 3 spaces.

16. Seven spaces, 13 trebles, 5 spaces.

17. Five spaces, 7 trebles, 1 space, 7 trebles, 6 spaces.

18. Seven spaces, 10 trebles, 6 spaces.

19. Seven spaces, 4 trebles, 8 spaces.

20, 21. Sixteen spaces.

22. Ten spaces, 4 trebles, 5 spaces.

23. Four spaces, 13 trebles, 8 spaces.

24. Six spaces, 13 trebles, 1 space, 7 trebles, 3 spaces.

25. Four spaces, 22 trebles, 5 spaces.

26. Five spaces, 13 trebles, 7 spaces.

27, 29. Five spaces, 28 trebles, 3 spaces.

28. Five spaces, 19 trebles, 5 spaces.

30. Five spaces, 13 trebles, 1

space, 4 trebles, 5 spaces.

31. Seven spaces, 13 trebles, 5 spaces.

32. Six spaces, 7 trebles, 8 spaces.

33. Eight spaces, 4 trebles, 7 spaces.

34. Sixteen spaces.

35. Ten spaces, 7 trebles, 4 spaces.

36. Four spaces, 13 trebles, 8 spaces.

37. Seven spaces, 19 trebles, 3 spaces.

38. Like 37th, reversed.

39. Six spaces, 22 trebles, 3 spaces.

40. Three spaces, 4 trebles, 1 space, 16 trebles, 6 spaces.

41. Like 40th, reversed.

42. Five spaces, 16 trebles, 6 spaces.

43. Six spaces, 19 trebles, 4 spaces.

44. Four spaces, 16 trebles, 2 spaces, 4 trebles, 4 spaces.

45. Three spaces, (4 trebles, 1 space) twice, 19 trebles, 3 spaces.

46. Three spaces, 22 trebles, 1 space, 4 trebles, 4 spaces.

47. Five spaces, 4 trebles, 1 space, 13 trebles, 1 space, 4 trebles, 3 spaces.

48. Six spaces, 4 trebles, 1 space, 4 trebles, 7 spaces.

49. Eight spaces, 4 trebles, 7 spaces.

Now, commencing with the 34th row, repeat the pattern backward, reversing the order of the rows, working 50th like 34th, 51st like 33d, and so on, which will complete the insertion.

For the edge: 1. Fasten at corner of 1st space, chain 4, miss 1 space, 4 trebles in next (working along the side), chain 2, miss 1 space, make 25 trebles over next 8 spaces, chain 2, miss 1 space, 4 trebles in next, turn.

2. Chain 4, miss 3 trebles, 4 trebles, 1 space, 19 trebles, 1 space, 4 trebles, a double treble in top of 1st treble of last row, turn.

3. Chain 4, miss 3 trebles, 4 trebles, 1 space, 14 trebles, 1 space, 4 trebles, turn.

4. Chain 4, 4 trebles, 1 space, 8 trebles, 1 space, 4 trebles, a double treble in 1st treble of last row, turn.

5. Chain 4, 4 trebles, 1 space, 3 trebles, 1 space, 4 trebles, turn.

6. Chain 4, 4 trebles, 1 space, 4 trebles, a double treble in 1st treble of last row, turn.

7. Chain 4, 4 trebles, make a triple treble (over 3 times) in the 1st of the 4 trebles, forming a loop equal to 5 chain, chain 4, fasten at corner of next block below, slip over 4 chain, and continue down side of point;

having reached the corner of block in 1st row, chain 3, miss 1 space, fasten, slip over next space, and repeat the point.

Having completed all, fill the loops with doubles, 4 over 3 chain, 5 over 4 chain (a double treble being equal to 4 chain), and 7 in the loop formed by the triple treble; between points work 3 doubles in space.

Explanation of Stitches Used in Easter Towels

Chain: A series of stitches or loops, each drawn with the hook through the stitch preceding.

Slip-stitch: Drop the stitch on hook, insert hook in work, pick up the dropped stitch and draw through. This is used as a joining-stitch where very close work is wanted, or for "slipping" from one point to another without breaking thread.

Single Crochet: Having a stitch on needle, insert hook in work, take up thread and draw through work and stitch on needle at same time. This is frequently called slip-stitch, for which it is frequently used, and also close chain-stitch.

Double crochet: Having a stitch on needle (as will be understood in following directions), insert hook in work, take up thread and draw through, thread over again and draw through the two stitches on needle.

Treble crochet: Thread over needle, hook through work, thread over and draw through work, making three stitches on the needle, over and draw through two, over and draw through remaining two.

Half treble or short treble crochet: Like treble, until you have the three stitches on needle; thread over and draw through all at once, instead of working them off two at a time.

Long treble crochet: Like treble until you have the three stitches on needle; thread over and draw through one, (thread over, draw through two) twice.

Double treble: Thread over twice, hook in work, draw through, making 4 stitches on needle; (over and draw through two) three times.

Triple treble crochet: Thread over three times, hook in work and draw through, making five stitches on the needle; work off the stitches two at a time, as before directed.

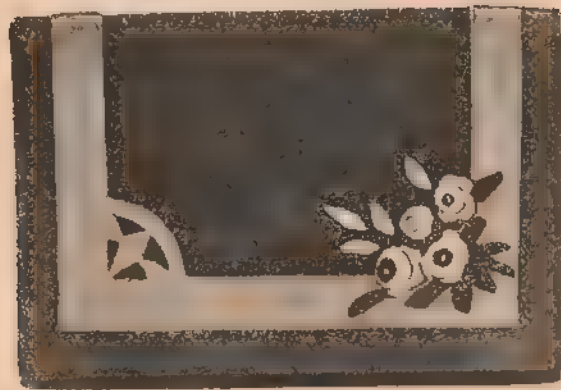
For quadruple treble put thread over four times, and proceed in the same manner; other longer stitches the same.



Handles Made in One with Body of Bag



A Pouch Bag with Underlay of Gold Chain



*Folded Underarm
Bag with Applique in Contrasting Colors*



*An Attractive
Utility Bag with a
Flower Decoration
in White and Green,
and an Unusual
Handle*



*Made with a Frame-
Top Covered with
the Body Material,
the Wrist Strap
Forming the
Closing*

Tailored Felt Bags Are Smart and Practical

MODELS BY ISABEL INGRAHAM

The secret of successful bag-making is careful tailoring and interlining. Felt is a most usable material, as it is sufficiently pliable to adjust itself readily to curved or molded shapes and yet at the same time has enough body to "Tailor" neatly with machine-stitched edges.

Two of the models illustrated are decorated with applique designs of the same material, a third has the design cut out of the body-material and underlaid with a contrasting color, on another a portion of the background is cut away, leaving the design superimposed on a contrasting fabric and the fifth is embroidered with crewel wools which have a texture closely allied to that of the felt ground.

The Flat Underarm Bag

This small bag, or purse, measures about five and one-half by eight inches folded. It is made in one straight piece with wedge-shaped gussets inserted between the folded edges forming the pocket.

Dark-green felt is used for the body of the bag, a lighter green for the applied band and rose, blue, yellow and orchid for flowers. The lining is dark-green sateen mounted over buckram that is reinforced at the folds with surgeon's plaster, and the sides of the bag are further stiffened with pieces of cardboard padded with sheet wadding and inserted between the felt and buckram.

To apply the decoration, cut out the light-green felt, baste on the dark green and machine-stitch close to the edges with self-color, pull ends of threads through to back and tie. Cut out leaves and flowers and sew invisibly in place. Each flower is made of three sections of graduated sizes and contrasting colors applied one over the other, the upper one marked at the center with a tiny glass bead. The leaves contrast in shade with the color of the ground upon which they are applied.

Cut buckram one-sixteenth inch smaller than felt and reinforce folds with surgeon's plaster. Hem top of small pocket and stitch on with turned edges at a point which will bring the open top about an inch be-

low edge of bag pocket when folded.

Line gussets with sateen, turning edges of lining under flush with cut edges of felt and stitch on top and curved side. Baste straight side of gussets to lining and buckram on back fold of bag - the side the pocket is on.

Baste outside of bag on buckram and stitch one long and two short edges, leaving the other edge open for inserting the three cardboard panels for stiffening the sides of the bag. Cover these mounts with two thicknesses of sheet wadding on side next felt, place so that there is a space of one and three-fourths inches between them at turn of flap and stitch across the open side.

Sew under front edge of bag and curved edge of gussets together, taking the stitches through the stitching, so that they do not show. Pressing at different stages of the work helps to give a finished look, but care must be taken about dampening, as felt shrinks badly when wet.

For fastening, sew on snaps to lining of flap and at corresponding points on lining.

Embroidered Bag

This bag finishes about nine inches in width and a little more than nine inches in height inclusive of the handle, which is cut in one with the body of the bag. The embroidery is done very sketchily in outline, running and single-stitches with crewel wools in green, brown, red and a touch of golden yellow, which contrasts effectively with the dark ground.

Back and front of bag are made in one piece, joined at the sides with gussets rounded at the bottom and straight across the top. The bag portion is interlined with buckram cut just enough smaller than the felt so that it does not show when the edges are stitched together, covering outside of buckram next to felt with two layers of sheet wadding, finishing about one-fourth inch inside stitching and straight across below opening of handle.

The handles are lined with felt to a point about one and one-half inches down from top of gusset and the in-

side of the bag with sateen, the ends stitched under the felt lining, the handles and the sides folded over the edges of the buckram. Machine-stitch body and lining together along the edges twice, spaced a little less than a quarter of an inch apart. Line gussets with sateen and stitch in same manner, place edges between those of bag and join by sewing through machine-stitches. If one is an expert machine operator, the gussets may be stitched in, but the other way is much easier and the result the same.

Made up this way, the turned edge of the lining will show between the edges of the felt, but the result is decorative rather than otherwise.

Pouch Bag With Handle

A third bag has a cut-out design with gold chintz underlay. It finishes about eight and one-half inches in width and six in depth, and makes a nice theater bag. It is made in two parts, joined with a narrow one-and-one-fourth-inch band to form the pocket, the flap being a continuation of the back. Although the gold chintz has considerable body, this bag, like the others, is stiffened with buckram.

Cut out felt and baste to gold background, machine-stitching all except outer edge of design (or, if preferred, spaced French knots of beading may be substituted for the stitching). Baste felt to buckram, covered on one side with two layers of sheet wadding cut to finish one-fourth inch in from the outer edge and machine-stitch along outer edge of design through both buckram and wadding.

Stitch gusset to sides of bag, making sure that both front and back are exactly even, and trim buckram so that it does not show between edges of felt.

Make silk lining, cut same shape as bag sections. Tuck flap edge over edge of buckram just enough smaller than felt so that it does not show beyond. Stitch top edge of front and gussets and overhand lining to it.

For closing, sew half of snap fastener to inner flap lining and the other to felt on side of bag and attach

Continued on page 56



DOILIES... Old but New

An old-time centerpiece modernized with colorful thread! Knit-Cro-Sheen (a Coats & Clark's product) was used for this one, and five pastel shades were chosen, using them hit-or-miss, as fancy dictated. One ball each of cream, light yellow, light green, pink and medium blue will make three or four doilies or centerpieces, and there need be no leftover thread, as the last bit may be used and a new color introduced without spoiling the effect. The directions have been brought up-to-date, and are simple enough for a novice to follow. A size 5 steel hook was used for the work.

Chain 6, join.

1st round: Chain 6, 17 dbls in ring. Join to top of 6 chain.

2nd round: Ch 4, a dbl in 1st dbl, -:- 1, a dbl in next, repeat from -:- all around and join to 3rd st of ch 4.

3rd round: Ch 3, a dbl in every st.

Join to top of ch 3.

4th round: Ch 3, a dbl in each of 2 stitches, -:- ch 6, a dbl in each of next 6 stitches, repeat from -:-, finish with 3 dbls, and join to top of ch 3.

5th round: Make 13 dbls under loop of 6 ch, a sc in center of 6 dbls between loops, and repeat around, finishing with a sc where the 1st dbl started.

6th round: Ch 10, -:- a sc in center of 13 dbls, ch 5, a tr (thread over twice) in sc between scallops, ch 5 and repeat from -:- around, joining to 5th of ch 10.

7th round: Like 3rd row.

8th round: Ch 6, a dbl in same stitch, -:- miss 2, 2dbls separated by 2 ch in next stitch. Repeat from -:-. Join last dbl to 3rd stitch of 6th ch at beginning.

9th round: A sc under 2 ch, ch 6, a dbl under same ch, -:- 2 dbls separated by 3 ch under 2 ch, and repeat

from -:-. Join to 3rd of ch 6.

10th round: Slip st to center of 3 ch, -:- ch 3, a sc under next ch 3, and repeat around.

11th, 12th, 13th, 14th, 15th and 16th rounds: Like 4th, 5th, 6th, 7th, 8th and 9th rounds.

17th round: Ch 3, a dbl in each stitch around. Join to top of ch 3.

18th round: Ch 3, 3 dbls in next 3 stitches, -:- ch 6, 7 dbls in next 7 stitches, repeat from -:- around, finishing with 3 dbls joined to top of ch 3.

19th round: Like round 5. Finish off.

Stretch out smooth and flat on a padded surface, wrong side up. Spray lightly with spray starch, cover with a damp cloth and press till dry with a moderate iron, pulling and shaping the piece as you work. Nelle Portrey Davis, 108 B Street, Vernonia, Oregon 97064



Time was when a table mat or a doily was either white or ecru. Today, with the modern love of bright and contrasting colors, they may be of any color or combination of colors. Chosen for this one was light yellow, light green, pink and lavender.

Coats & Clarks Knit-Cro-Sheen was used, and a ball (175 yards) of each of the four colors is sufficient thread for two mats this size (12 inch) or a little larger. A size 5 hook is used.

Begin at center with 6 ch (chain). This mat started with yellow thread, the various shades may be joined in as pleases the individual taste or fancy. Join ch, 8 sc (single crochet) in ring.

2nd round: Ch 5, dc (double crochet) in second sc, -:- ch 2, dc in next. Repeat from -:- five times, ch 2, sl st (slip stitch) in 3rd st of ch 5. Turn.

3rd round: Ch 8, -:- skip one ch, sc in each of 7 ch, sc in 2 ch, sc in d b, ch 8. Repeat from -:- seven times. 7 sc to top of petal or point. Sl st in next sc, turn.

4th round: Sc 7 down side of petal

(always work in the back loop to make the ribbed effect), skip 3 sc, dc in next, skip 3 sc, 5 sc to top of petal, 3 sc in tip of petal sc, 5 sc, skip 3 sc, dc in next, skip 3 sc, 5 sc up petal. Again, 3 sc in tip of petal, and continue around to the beginning petal. 6 sc up last or beginning petal, slip st in next sc. Turn.

5th round: Sc 5 down side of petal or point, skip 1 sc, sc in dc, skip 1 sc, 5 sc up side of petal, 3 sc in top st, 5 sc down, so on to the last petal. 5 sc up petal, ch 5, dc in next sc, -:- ch 2, dc in top st, ch 3, dc in same st, ch 2, dc in next, dc in third sc from top of next petal, join last with sl st to third of 5 ch. Do not turn.

6th round: Sc 7 in ch up point, 3 sc in top, 7 sc down point, skip 1 sc in this and 1 sc in next point. 7 sc up point and so on around, sl st in first st of last round. Turn.

7th round: Sc 7 up point, 3 sc at top, 7 sc down, skip 2 sc, 7 sc up next point, and so on around. Turn.

8th and 9th rows: Like 7th.

10th round: Do not turn. Sl st in 2 sc of first point, ch 5, skip 2 sc, dc in next, -:- ch 2, skip 2 sc, dc in next, ch 2, dc in top st, ch 3, dc in same st, ch

2, dc in next, ch 2, skip 2 sc, dc in next, skip 2 sc, between points, dc in next of next point, ch 2, skip 2 sc, dc in next. Repeat from -:- around. Turn.

11th round: Like 6th, with 10 sc instead of 7 sc up and down points.

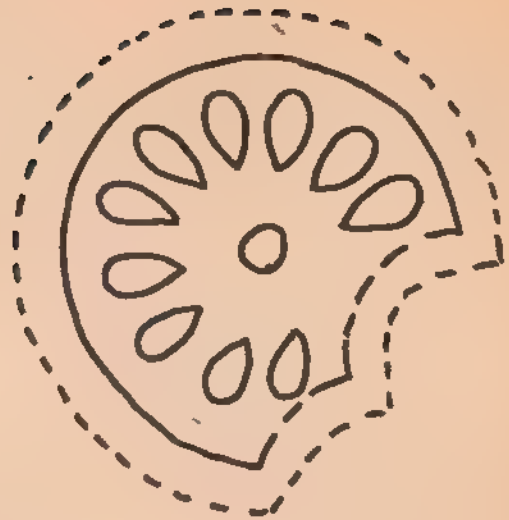
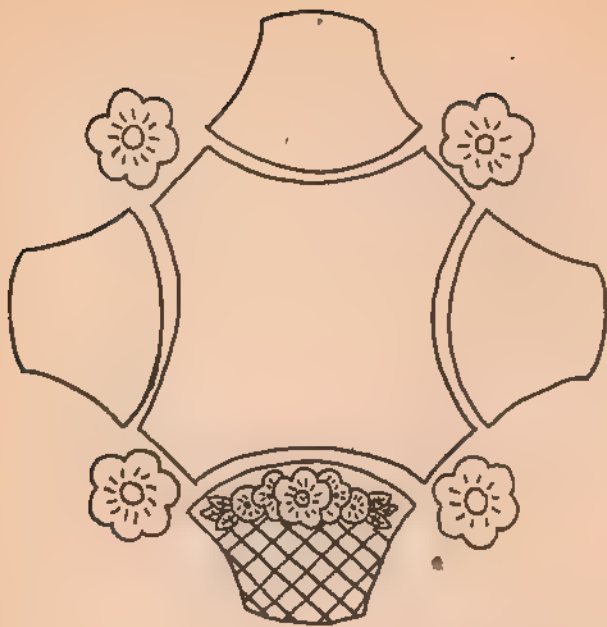
12th, 13th and 14th rounds: Like 7th with 10 sc instead of 7 sc up and down points. Turn.

All open rounds have two spaces added, and all ribbed rounds have 3 sc added.

As many rows may be added as desired for the size preferred. In the last open round, make 2 sc in each space, 1 sc in each double, and a 5-ch picot at the tip of each point, at the base of each point, and half way down the side of each point. Fasten off.

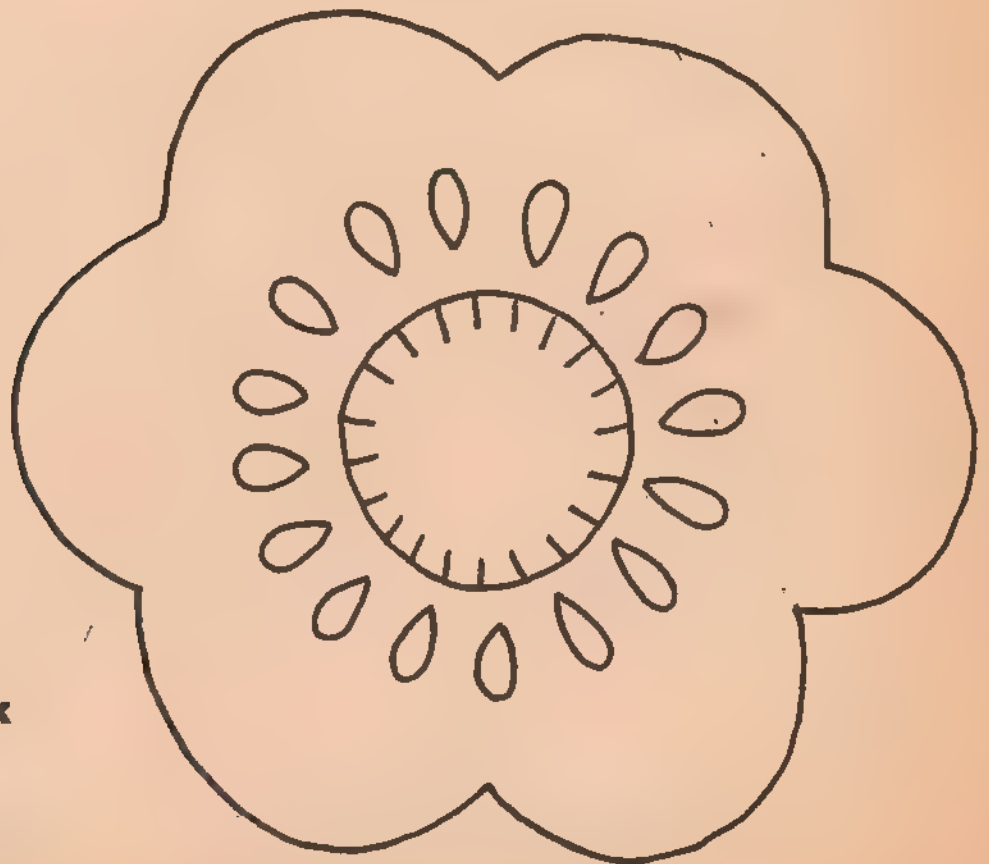
On a padded surface, lay the piece out for pressing, wrong side up. Spray lightly with spray starch, and pull and stretch the work to proper shape. Cover with a damp cloth and press till dry, with a moderate iron, continuing to shape and smooth the work as you go.

Nelle Portrey Davis, 108 B Street, Vernonia, Oregon 97064

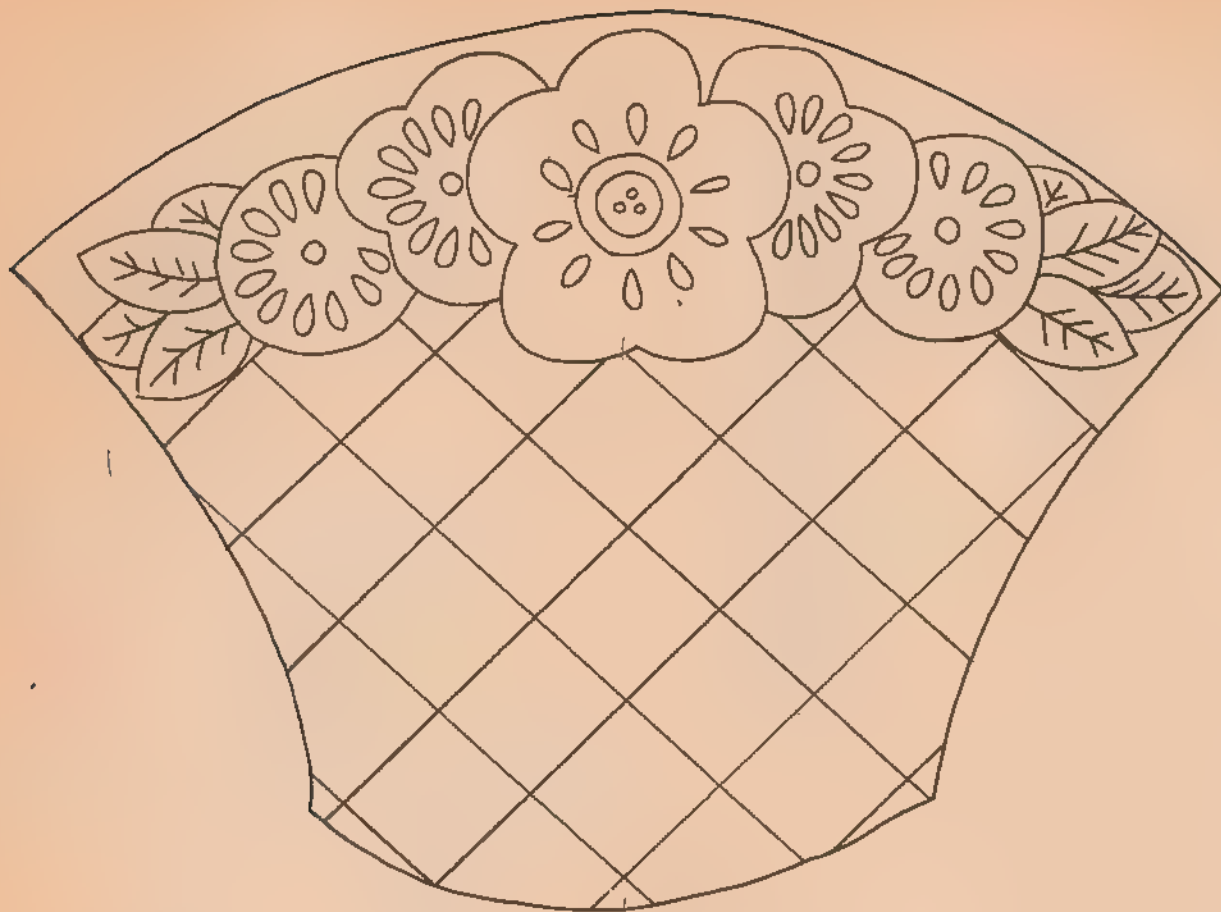


FLOWER BASKET

APPLIQUE or EMBROIDERY PATTERN

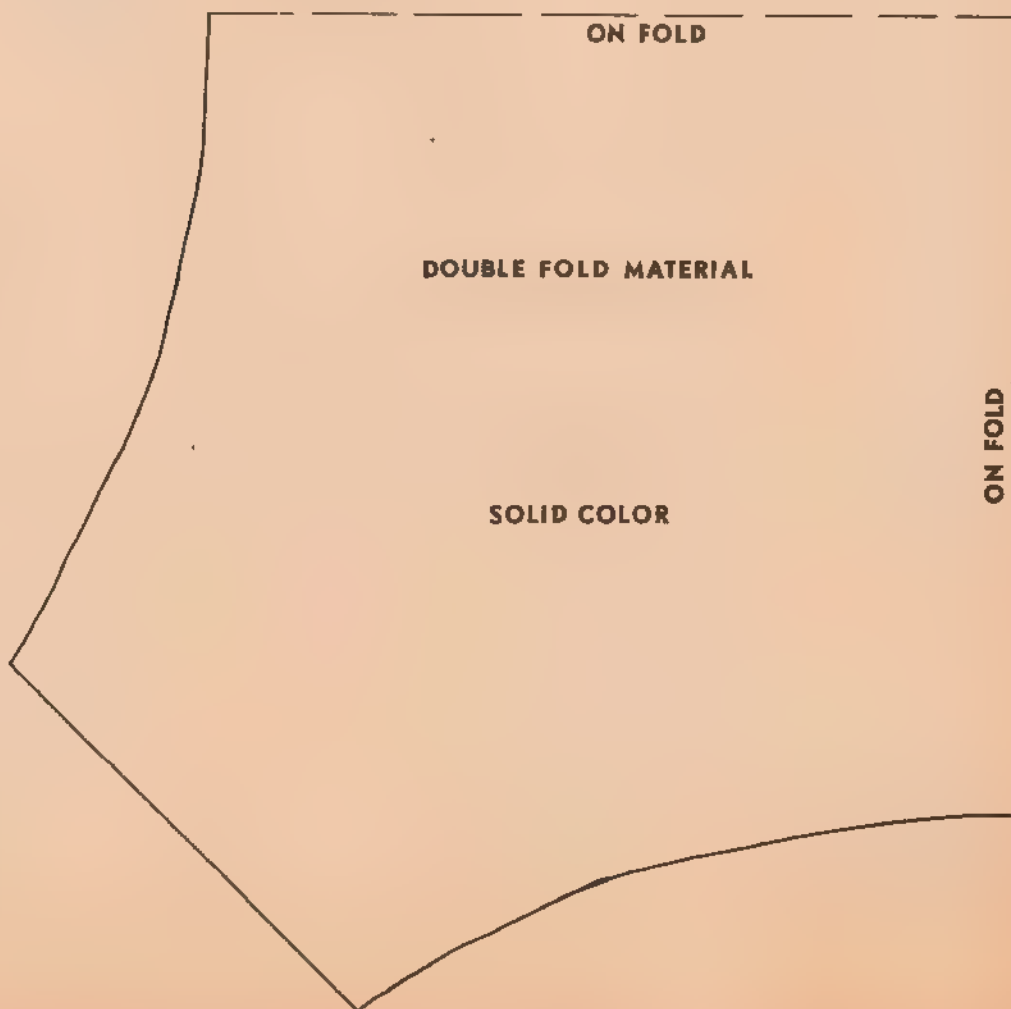


**For 40" quilt block
or
tablecloth center**

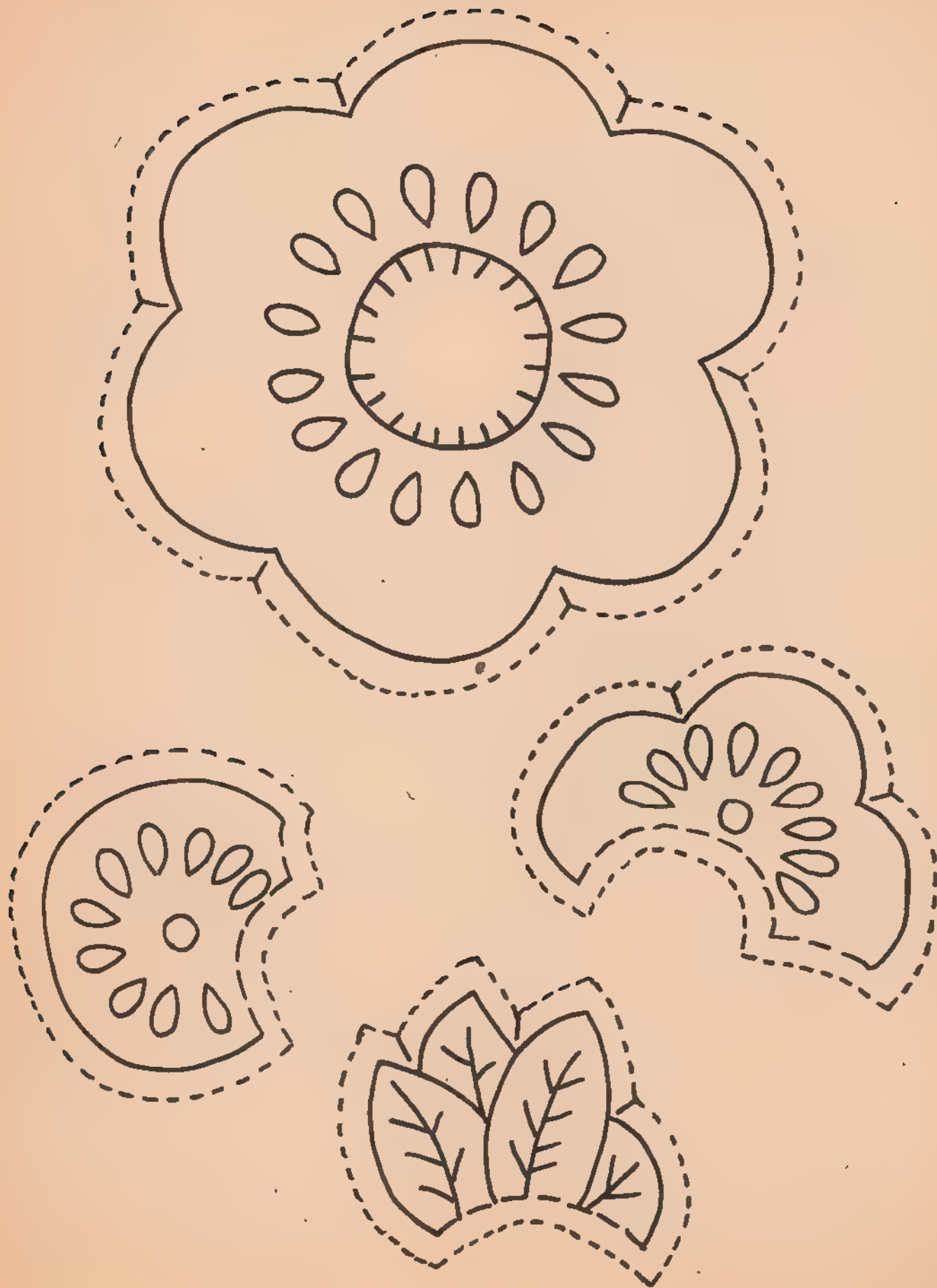


**Patterns
on this page
shown half
size**

**All others
shown
full size**







Sweater and Tam-o'-Shanter

By CLARA E. HERLITZINS



The Gladys Sweater and Tam-o'-Shanter

Materials required:

Eight balls knitting-worsted, blue or any preferred color,
One ball white
One Pair each No.5 and No.6 knitting-needles.

Back: With colored yarn and No.6 needles, cast on 80 stitches. Knit back and forth for 16 rows or until you have 8 ridges for the border. It is well to slip the 1st stitch of each row, inserting the needle as if to knit the stitch, and taking it off without knitting; this gives a neater and more even edge for joining.

For the pattern:

1. -:- Knit 5, purl 1; repeat from -:- ending with knit 2.
2. -:- Knit 3, purl 3; repeat, ending with knit 1.
3. Purl 2, -:- knit 1, purl 5; repeat, ending with purl 5.
- 4,5. Like 2d and 1st rows.
6. -:- Purl 5, knit 1; repeat, ending

with purl 2.

7. Slip 1, -:- purl 3, knit 3; repeat, ending with purl 1.

8. Slip 1, purl 2, knit 5, -:- purl 1, knit 5; repeat, ending with knit 5.

9,10. Like 7th and 6th rows.

Repeat these 10 rows, being careful to keep the pattern after every increase or decrease.

Now decrease 1 stitch every 10th row at each end of needle until 70 stitches remain. After the second decrease change to the No. 5 needles.

On the 70 stitches work 35 rows in pattern. On next row bind off 4 stitches, each side, for armhole, work 33 rows more. On next row knit 23, taking these off on a large safety-pin or convenient stitchholder, bind off next 16 stitches for back of neck, and on the remaining 23 stitches start the first front.

Front: Knit 6 rows in pattern, cast

on 3 stitches toward the front, knit 30 rows, cast on 4 stitches toward armhole, knit 5 rows, then increase 1 stitch every 10th row toward the underarm; after the 3d increase change to No.6 needles and finish the front to correspond with the back. Knit the other front to correspond.

Sleeves: Using the No.5 needles, pick up the stitches around armhole, knit 10 rows in pattern, then decrease 1 stitch each end every 10th row until 44 stitches remain. When the sleeve measures eleven inches change to the white yarn and knit 3 inches plain for the cuff; bind off.

Border: Pick up the stitches on front, knit 8 ridges plain, and bind off. Work the border on the other front in same way. Sew four crocheted buttons on the left front, and crochet four loops on right front to correspond.

Collar: With the white yarn pick up the stitches around neck from edge to edge, knit 11 ridges plain, then decrease 1 stitch at each end every 3d row until there are 20 ridges in all; bind off.

Belt: Cast on 10 stitches; knit plain for one and one-half yards, sew up each end to form a point and finish with crocheted balls.

Tam

Using the color and No.5 needles, cast on 8 stitches.

1. Knit plain; every other row the same.

2. Increase 1 every stitch.

4. Increase every 2d stitch.

6. Increase every 3d stitch.

8. Increase every 4th stitch.

Continue in this way, always having 1 more stitch in each section, every even row, until there are 21 stitches in each section. Now work 10 rows in pattern without decreasing; then knit plain, decreasing 1 stitch every 15th stitch in every other row twice, then decrease 1 stitch every 10th in every other row twice, knitting always the plain row between decreasing. Now decrease 1 stitch every 6th stitch until 86 stitches remain, knit 8 ridges plain, bind off and sew up the side.

Tabs: Cast on 15 stitches, knit 15 rows in pattern and bind off; make two tabs, sew in place at each side, finish each tab with two crocheted buttons, and sew one button in the center of cap.

This stylish and comfortable little set is large enough for a girl five to seven years of age, and may be easily enlarged.

? " ? " ? " ? "Query & Quote"



I wonder if this is what Mrs. G. R. (September Issue) wanted. My mother could never read or follow book directions, but I've seen her copy the most difficult patterns from samples. She and her friends would exchange. They would make a few scallops or points they liked, and stitch them on unbleached muslin. She made many doilies of this old pineapple pattern, but I forget what kind of joining she used. Hope this will help G.R.

Mrs. John (Leona) Burdock, 1280 Roberts N.W., Warren, Ohio 44485

I would like the address of Mrs. J. M., Wisconsin, so I can send her lace patterns.

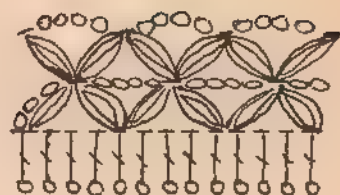
Mrs. Jennie Marra, Alton, Iowa 51003

Readers sometimes write in, requesting that we print a certain pattern in the magazine, but ask that we do not print their name and address. In this case, we would not, of course, give out the address either. We will protect our readers' privacy whenever requested to do so.

The Query and Quote column is set up as a readers' exchange to enable us to help one another with our problems and to serve as a clearinghouse for information. As many requests

as possible will be printed in each issue. Where the editor has the information requested, an answer will be printed along with the question. However, due to the large volume of mail received, the editor cannot undertake to answer letters personally, and for this reason asks that you do not enclose a stamped, self-addressed envelope when writing to this column.

Other readers may be interested in the Japanese method of writing crochet instructions. They have beautiful magazines, devoted entirely to crochet, and anyone, anywhere can follow them, since they are diagrams rather than written symbols. These are much easier to follow than the English method we use. Anyone familiar with the technique can design her own laces and motifs, or copy a picture or sample with reasonable facility. Below are two examples:



ooo chain
X slip stitch or single crochet
F double crochet
T treble crochet
T single crochet



I use this for half-double cluster (of trebles, in this case) or of drawn up loop as for knot stitch

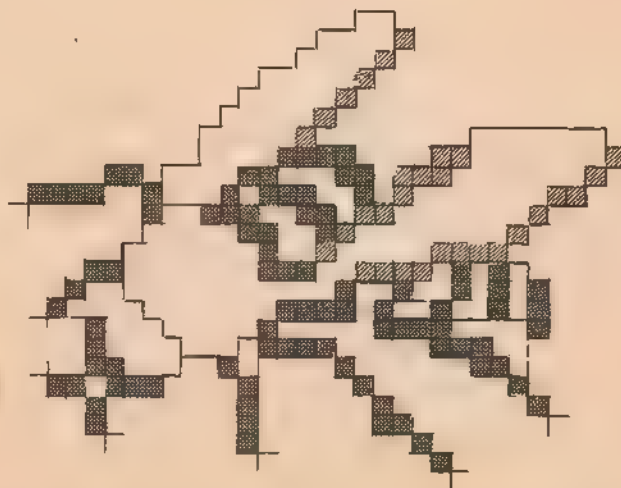
I hope I may have been of some help.

Josephine H. Brenneman, 5405 Salem Hill Dr., Austin, Texas 78745

I have enjoyed the issues of Olde Time Needlework. It sends me back to my growing up years. I wish I had learned to tat. I have a request:

Does anyone have directions for Knitted Lemon Seed Lace? I should have learned from Gran, but in those days I was too busy doing other things. The lace that I have seen is about 2½" or 3" wide, and is usually used for pillow cases.

Mrs. Eva H. Avery, 10 DeWalt Ave., Ext., Newport, N.H. 03773



Re: the request of G.R., Tonah, Wis. for a cross-stitch pattern of a bumble bee, I enclose a pattern from a very old D.M.C. book. Hope it may

be of use.

Dorothy F. Banks, 1282 Edmison Drive, Peterborough, Ontario K9H 6V3

“ ” ? “ ” ? “ ”

Query & Quote

Would you please print some directions to make old fashioned knitted lace? You see, I knit but I don't crochet and all the patterns are crochet for lace.

Lori Miller

We have some very lovely patterns for various types of knitted lace. See this and future issues.

I like the magazine very much, but would like to see more large, round, square or oblong doilies which start directions in the center. I don't mean a lot of small motifs, but one complete cloth.

I think I may have the round wheat pattern tablecloth the lady inquired about in the October-November issue. Should I send it to you or will you send me her name and address.

F. N.

We do not have the lady's address, but appreciate patterns which are sent to us to publish. We'll try to print more of the doilies you request.

How can I bleach old lace that has yellowed with age? It is knitted lace and quite heavy.

Lena C. Chapman, 2226 Kimberly Drive, Augusta, Georgia 30904

If possible, I would like to know how to crochet seed beads in handkerchief edgings.

Mrs. Bettha Hladik

I made enough Snapdragon lace (page 21, Feb.-Mar. Olde Time Needlework) for the ends of a piano scarf. This goes into a hope chest for a son. I have no daughters, so am putting nice things in two old trunks for my two younger sons who came to me late in life. They are now in their early 20's and will be getting married after getting out of the service.

I hope the Olde Time Needlework magazine with its inspiring articles and patterns will be an encouragement to many young ladies to do this kind of work to beautify their homes.

Mrs. R. M. Goodding

Some years back I made a lot of Mary Card's patterns. They were all beautiful. I am looking for a luncheon cloth. It has a Sea Horse, Sea Crabs, Fish, Clams, and Small Crabs. I would like to make it in No.80 crochet cotton. Please help me.

Mrs. Mabel Wolcyk, 4357 N. 14 St., Milwaukee, Wis. 53209

We do not recall having seen the pattern you describe, although we do have some of Mary Card's designs for future publication. We are printing your request in the hope that a reader may have the pattern, and can help you.

Would like to know if any of the readers have an old pattern for a large crocheted doily that looks like large standup lilies all around the edges. I would also love to get some tatting patterns and hints for learning.

Mrs. M. R. Roessler, Box 6, RR No.3, Quesnel, B.C. Canada

Could you publish some quilt patterns both for adults and children? Also, how can I obtain the back issues I missed?

Sharon Kilton, 729 Main St., Lewiston, Maine.

We try to publish at least one or two quilt patterns in each issue. We would like to have some of the very old pieced patterns with sample block, if possible.

For back issues, write to Tower Press, Inc. P.O. Box 428, Seabrook, New Hampshire 03874. Back issues of this magazine are 60c per copy.

I hope sometime in the near future to find a pineapple runner or dresser scarf. I've hunted for this pattern for years.

P. Dunehue, Box 63, Olcott, N.Y.

In the November 1973 issue there was an article on "Colonial Tufting" by Christine Perry. Tufting cotton is the thread used to make these articles. My question is, where does one obtain this "tufting cotton". What catalog house, what manufacturer or distributor? Since

chenille bedspreads are still being made, I believe it still exists. But where?

Mrs. D. Elliot, 7303 Westbriar Dr., San Antonio, Tex. 78227

Will you kindly tell me how to make a cross-treble stitch?

Mrs. C. M. L.

(There are two stitches called cross-treble; one of them, used for sweaters and other garments of yarn, is made as follows: Having a chain of the length required, work a treble in the third stitch of chain. :- miss one stitch, a treble in next, then make a treble back in the stitch that was missed, crossing the two trebles; repeat. The true cross-treble is a very useful stitch for beading: Thread over twice, as for double treble, hook in next stitch, thread over and draw through, over and draw through two stitches, over, miss two stitches of foundation, inset hook in next, over and draw through, work off all the stitches now on needle two at a time, then chain two and make a treble in the exact center of the cross-treble.)

I have directions for a baby's jacket which calls for "pineapple stitch," but there are no directions for making the stitch. Can you give these to me?

M. A. H.

(The stitch I know as pineapple-stitch is made as follows: Make a chain of required length. First row-Draw yarn through the fourth stitch from hook, miss one chain, draw through next, then draw through the three loops on needle and chain one: :- draw through the same stitch as the last loop, miss one chain, draw through next, draw through the three loops, chain one, and repeat. Break yarn at end of row. Second row-Fasten in chain at beginning of row, chain four, draw loop through first space, then through next space, and through the three loops on needle, chain one, and repeat. Repeat second row throughout.)

I am asking for help in finding a pattern that dates back to the late 20's or early 30's, called a "Hug-Me-Tight". It was a crocheted top done in a shell stitch with yarn. It had cap sleeves and was laced up the sides.

Mrs. Laverne Trapp, Box 114, 850 Maury Rd., Orlando, Florida 32804

TWO QUAIN T EATING BIBS

Continued from page 1

stitch direction - that is, the crossing stitches must have the same slant. If the first half of the stitch slants to the left the other half must slant to the right, and this throughout. The second rule is that each stitch must meet the one preceding. In working, especially if the lines are of considerable length, it is better to do first the under half of the stitch; bring the needle up at the lower right corner, and put it down at the upper left, forming the diagonal stitch. Repeat to the length of the line; then bring the needle up at lower left and put it down at upper right, in the

same place where it went down at upper left, in the first row. The beauty of cross stitch embroidery and it is beautiful when well done, depends on its regularity.

A single line of cross stitch is worked across just below the border, leaving a space of the material the width of the line between and the same above the border, continuing up each side and around the cunning square neck. The little motifs springing from these single lines, evenly spaced, are worked in Italian stitch - a somewhat modern revival of embroideries executed in the time of Holbein and frequently seen in his paintings - whence the name. It is the simplest sort of outline, done

with single stitches, each placed so that it fills the exact space allotted it, and gives the square effect which is characteristic of the work.

Worked as directed, the embroidery is reversible - the cross stitching forming the little upright stitches on the wrong side, the Italian stitch alike on both sides. To fasten at the neck, cords are used, twisted of blue and white thread, ending in little tassels and knotted into the corner spaces formed by the hem stitching.

Having the design, one will like to apply it to dresser scarfs, chair backs, towels and other articles of household use and ornament. The work is most effective.

? " ? " ? " ? " Query & Quote "

It would be nice if Olde Time Needlework would print some of the old time recipes that folks cooked years back. It would be a thrill for some of us to cook and bake them. They probably would be more healthy for us, as they were more plain meals. I remember the good meals my grandmother baked and cooked years back. I'd also like to see more picture patterns, as so many do not go by directions but copy from the pattern.

Mrs. Carl Maass

We've been wondering whether other readers would like to see a recipe column in this magazine. Would you be good enough to drop us a line? We have many old magazines in our reference files, and could devote a page or two to old time recipes, if our readers are interested.

Anyone desiring to respond to the requests on this page may write directly to our editorial office. Please address your letters: Query and Quote, Olde Time Needlework, Box 338, Chester, Mass. 01011. Letters addressed in this way will receive immediate attention from our editorial staff. However, we must insist that you do not send money or subscriptions to this address.

All business correspondence must go to:
Box 428, Seabrook, N.H. 03874.

Does someone have the child's bedspread "Now I Lay Me Down to Sleep"? I loaned mine and never got it back.

Mrs. Bessie Mudge, 21 Orange Street, Hartford, Conn. 06106

I have several of the patterns readers have requested, but I am wondering how I can send them if you can't use photocopy.

Mrs. Everett Simmons

Photocopy is excellent for the directions, but the illustrations do not reproduce well enough. In some cases, perhaps you could make up a sample for us to photograph. Or, if you have made the item, a snapshot of the finished piece would be a great help. Otherwise, we have to have the original pattern. If you have duplicates which you can spare, we are delighted to have them. We also buy old needlework books, and if you have these to sell, please contact us, listing what you have, and stating the price expected. Anyone having old books to sell should write directly to the editor: Barbara Hall Pederesen, Box 338, Chester, Mass. 01011

We are also interested in old embroidery transfer patterns.

I'm happy to see that comments are being made and help offered on the old patterns. The "Query and Quote" is a fine idea. Hope I can help with some of the questions. I have a small collection of old Needlework

magazines, and am heartbroken when I see a pattern and it is one you had to send away for, away back around 1915 when I was born. I hope someone has some of those old patterns that they will share in the magazine.

Now to the query on Battenberg Lace. I am a member of "The International Old Lacers". We have a bi-monthly bulletin. Membership is open to anyone paying fee that is interested in collecting and making lace of all kinds. Members here and abroad are making Bobbin or Pillow Lace and just about any that you could think of. Ethel Eaton and Edna Denton have a book out "The Story of Battenberg Lace". The book has many photos of old pieces, 32 pages, \$3.25. Then they are also offering new Battenberg patterns (modern version from old patterns). A set of six patterns with instructions is \$4.00 postpaid. Ethel Eaton's address is 5412 N.E. 24th Ave., Portland, Oregon 97211

The editor of International Old Lacers is Mrs. James H. Wareham (Rachel), 475 Chapin Street, Ludlow, Mass. 01056. She is an expert on tatting.

Mrs. Charles J. Galloway, 600 Gilmore, Reynoldsburg, Ohio 43068



Five

Summer

Scarves



A Very Attractive Scarf

The summer scarf, knitted or crocheted of soft, pretty wool or the heavy mercerized cotton which so much resembles silk, may be of any desired width, of plain or fancy stitch, and of any color. A neck-scarf, light and fluffy, is usually about ten inches wide and one and one-fourth yards in length. A heavier scarf, serving as a shoulder-shawl when the evening is so cool as to render a little extra warmth necessary, is fourteen inches wide and two yards long.

A Very Attractive Scarf

A very attractive scarf of this order uses brown Shetland as a body color, with deep cream color, green and rose in combination with the brown for stripes. Using No. 3½ or No. 4 bone needles, cast on 84 stitches and knit back and forth for 64 rows or 32 ribs; then join in the cream color and knit (4 rows of cream, 2

rows of brown) 5 times, 10 rows of cream, (2 of brown, 4 of cream) 5 times; 64 rows of brown; join in green, (4 rows of green, 2 of brown) 3 times; 10 rows of green (2 of brown, 4 of green) 3 times; 64 rows of brown; (4 of rose, 2 of brown) 3 times; 10 of rose; (2 of brown, 4 of rose) 3 times;—64 rows of brown. Reverse from —, making the other end of scarf as directed for first half.

For the fringe, cut strands of brown six inches long, and knot a strand in each stitch.

For a lighter scarf use No. 4 bone needles and cast on 48 or 50 stitches. The larger needles with loose knitting will give work much more open. If desired one may introduce rows of fancy knitting instead of the colored stripes. In fact, having made one scarf, the worker will find it possible to vary it in many ways, and will find such variation a pleasing study.

Many like to use a thread of silk or mercerized crochet cotton with the Shetland floss or other wool which may be chosen. A dainty scarf of this order, little if any more difficult to knit than the plain "garter-stitch" described, (which is merely plain knitting back and forth), was knitted on No. 4 or No. 5 bone needles, with pink Shetland and a thread of mercerized white thread. Cast on 49 stitches, and knit plain 14 rows, or 7 ribs.

15. Knit 1, over, narrow; repeat across.

16, 18. Knit plain.

17. Purl.

19, 20, 21, 22. Like 15th, 16th, 17th and 18th rows.

23, 24, 25, 26, 27, 28. Knit plain.

Repeat from 15th row, making as many fancy stripes as liked; then knit the body of the scarf plain, and the other end like first. If desired the fancy stripe may be widened, repeating from 15th to 18th rows twice or more times. For the fringe cut strands of the yarn and thread, knotting one of each in each stitch. It is a wise plan to slip the 1st stitch of each row in plain knitting, as this gives a better edge.

This scarf is ten inches wide and forty-five inches long; as suggested, however, it may be of any width or length desired.

For those a little more skilled in the use of knitting needles, several



For a Lighter Scarf



No. 1



No. 2



No. 3

fancy patterns are given:

No. 1

Using the No. 4 needles, with Shetland floss, cast on 51 stitches.

1. Knit 2, -:- (over, narrow) 3 times, knit 2, narrow, over twice, narrow, knit 2, repeat from -:- twice, (over, narrow) 3 times, knit 1.

2. Knit 2, -:- (over, narrow) 3 times, knit 3, purl 1, knit 4, repeat from -:- twice, (over, narrow) 3 times, knit 1.

3, 4. Knit 2, -:- (over, narrow) 3 times, knit 8, repeat from -:- twice, (over, narrow) 3 times, knit 1.

Repeat from 1st row.

Run ribbon in and out the spaces at center of plain stripe, formed by the "over-twice" loops. This may match the wool in color, or may be of a prettily contrasting shade. Let the ends of ribbon extend downward with the fringe; for the latter cut four strands about eight inches long, and knot at even distances apart,

making a tasseled fringe four inches in depth.

No. 2

Cast on 40 stitches, using the same needles and Shetland floss.

1. Knit 1, over, knit 3, over; repeat, ending with over, knit 3.

2. Knit 4, pull the 3d, 2d and 1st stitches over the 4th, -:- over, knit 1, over, knit 5, pull 4th, 3d, 2d and 1st over the 5th; repeat from -:- across, ending with over, knit 1.

3. Knit 2, -:- over, knit 1, over, knit 3, repeat from -:- across, ending with over, knit 1.

4. Knit 1, -:- over, knit 5, pull 4th, 3d, 2d and 1st over the 5th, over, knit 1, repeat from -:-, ending with over, knit 3, and pull 2d and 1st over the 3d.

Repeat from 1st row.

No. 3

Cast on 47 stitches, and do not knit across plain as is usually done.

1. Knit 5, (over, knit 1, over, knit 7) 5 times, over, knit 2.

2. Purl. All even rows the same.

3. Knit 3, narrow, (over, knit 3, over, slip and bind, knit 3, narrow) 5 times, over, knit 3.

5. Knit 2, narrow, (over, knit 5, slip and bind, knit 1, narrow) 5 times, over, knit 4.

7. Knit 1, narrow, (over, knit 7, knit 3 together) 5 times, over, knit 5.

9. Knit 3, (over, slip and bind, knit 3, narrow, over, knit 3) 5 times, over, slip and bind, knit 3.

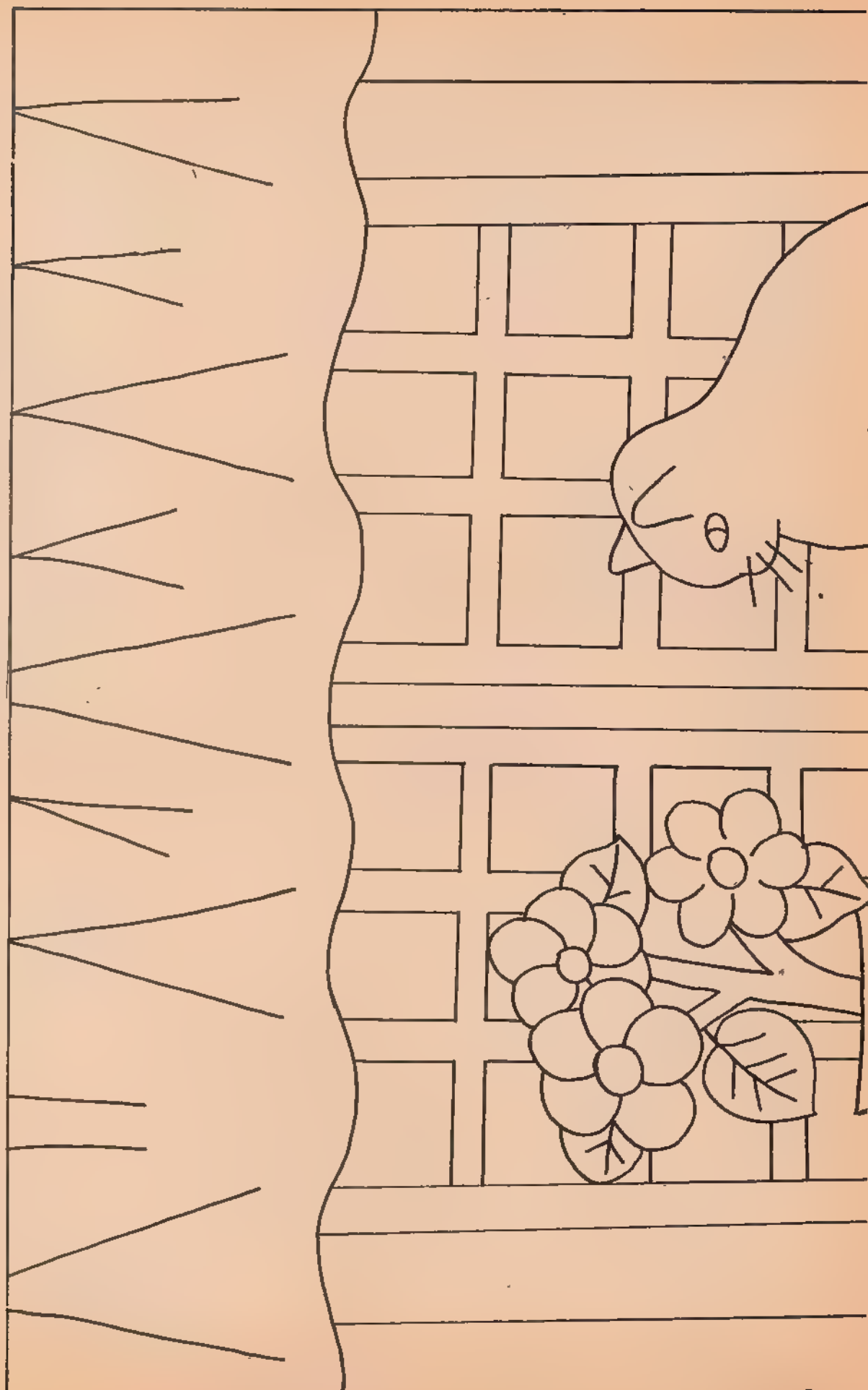
11. Knit 4, (over, slip and bind, knit 1, narrow, over, knit 5) 5 times, over, slip and bind, knit 2.

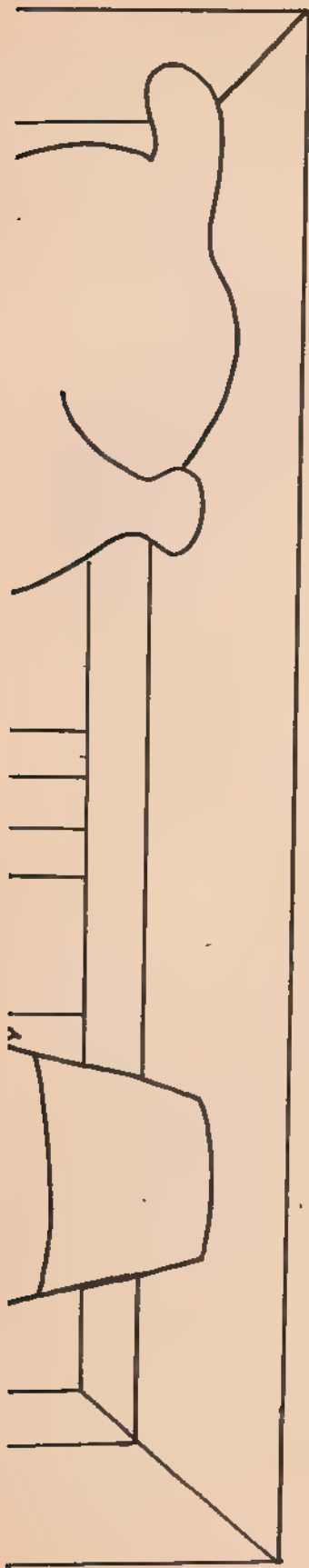
13. Knit 5, (over, knit 3 together, over, knit 7) 5 times, over, slip and bind, knit 1.

14. Purl. Repeat from 2d row.

As suggested, these fancy patterns may be used throughout or as stripes with plain knitting.

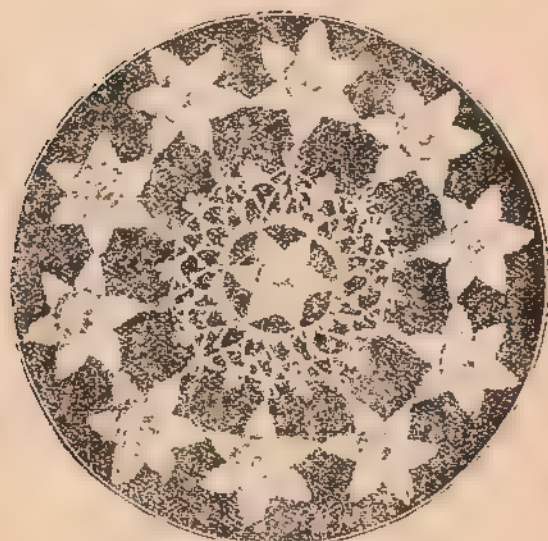
SAMPLER DESIGN





HOME IS WHERE
THE HEART IS

Doilies Under the Easter Lily



JJS. SOME CHINESE LILIES UNITED BY A FEW ROWS OF IRISH CROCHET IN A DISTINCTLY AMERICAN DOILY



USE THE SAME EDGING FOR THE DIFFERENT SIZED DOILIES OF THE LUNCHEON SET

Chinese Lily With Tufted Center

For the six-pointed lily surrounded with Irish crochet, begin with 8 ch, join, and work 12 dc into ring, skip 1 st, dc.

2d Row: Dc twice into each stitch of first row.

3d Row: Work 12 p around by ch 6, dc ch 6, skip 1 dc, ch 6, dc at base and repeat.

4th Row: - Ch 6, dc at base of ch, ch 6, dc into last and fasten at the base of the 3d p, continue around.

5th Row: Work 6 chs with 6 sts each around for the foundation to the star points.

6th Row: 9 dc over each of the 6 ch.

7th Row: Dc across 1 ch, turn, skip the 1st st, dc across again; continue thus until 1st remains, slip st down the side and dc across the next ch as before, repeating around until 6 points have been completed. To begin the Irish border slip st up the side of a point.

8th Row: Work a row of loops around first, by ch 6, dc back at base, ch 6, dc into last dc, and repeat

until 7 loops are made between points.

9th Row: Ch 7, slip st back into 3d st from beginning of ch, ch 7, slip st back into 4th st from p, ch 3, skip 1 loop and slip st. Repeat these arches around.

10th Row: Ch 7, p, ch 8, p, ch 3, fasten with sl st in next arch. After 2 rows of arches finish with cluster of 3 loops, turn. Ch 6, dc, ch 7, dc, ch 6, slip st and dc, under arch. Ch 6, dc to next arch and continue around. Make the stars surrounding the center, following the directions given above, and fasten them as shown in the illustration. The success of this work depends on crocheting tightly and evenly.

Edging for Doily With Linen Center

To prepare the edge of the linen, turn once and stitch as closely as possible to the edge, turn and trim the turned edge back close to the stitching. Crochet over the stitching with double crochet all around. Be careful not to spread the stitches.

1st Row: Dtc, ch 2, skip dc and dtc

in next, repeat around.

2nd Row: Dc over the top of 4 dtc or spaces of last row, ch 6, -:- dtc back at the base of ch, crochet these two stitches off, ch 6, fasten at the base of dtc, ch 7, dtc back into 6th st from hook twice, ch 7, p back into the 6th st from hook, repeat until 3 p have been made; dtc where last 3 dtcs were fastened twice, ch 6, fasten in same place with sl st, ch 1, sl st at beginning of the dtcs, ch 6, dtc back into place where ch began twice, then crochet all off together; skip 3 sp of first row, tc, ch 7, p, ch 2, tc in same place, dtc, skip 4 sp, and repeat from -:- around.

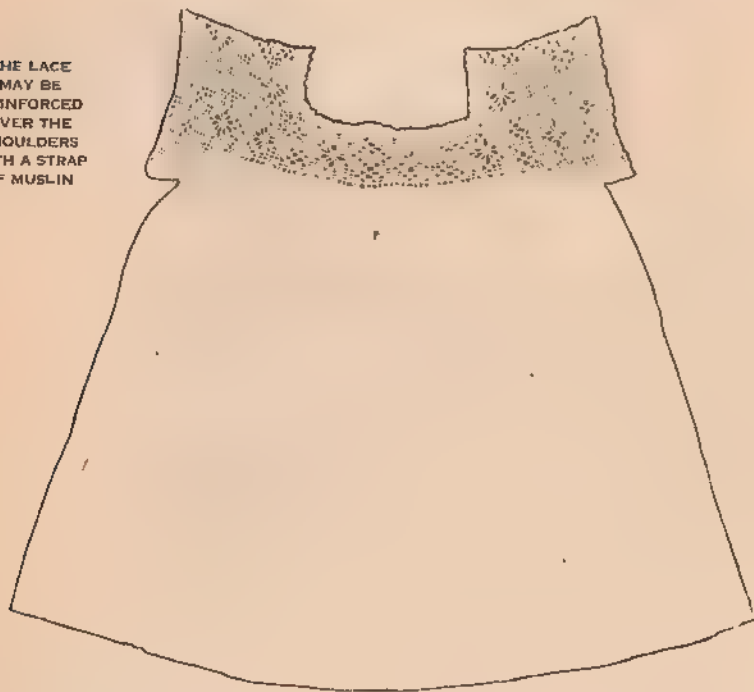
3d Row: 3 dc at top of p between scallops, -:- ch 3, dtc into top of second leaf, ch 7, p, 3 times, tc under 1st p, dtc between ps of the second row, 3 more p, and tc under 1st one, dtc between next 2 p, make 3 more p the same way and dtc at the point of the 3d leaf, ch 3, dc into the p, between groups of leaves, repeat from -:- around.

Use No. 60 thread for this doily and a No. 12 crochet hook.

Cool and Simple

For Summer Mornings and Afternoons

THE LACE
MAY BE
REINFORCED
OVER THE
SHOULDERS
WITH A STRAP
OF MUSLIN



Chain 30, turn.

1st Row: Tc in 6th st from needle, ch 2, skip 2, tc in next; repeat for 12 sp, turn.

2d Row: Ch 6, 5 tc in tc with ch 2 between, making 6 sp, ch 2, cluster of 4 tc on ch 2, ch 2, 5 tc in tc, turn.

3d Row: Ch 6, 4 tc in each tc, making 5 sp, ch 2, cluster of 4 tc, ch 2, cluster of 4 tc on ch 2, ch 2, 4 tc in tc, turn.

4th Row: Ch 6, 3 tc in tc, ch 2, cluster of 4 tc on ch 2, ch 3, dtc on ch 2 between clusters, ch 3, cluster of 4 tc, ch 2, 3 tc, turn. Hereafter the cluster of 4 tc will be called "cl."

5th Row: Ch 6, 2 tc in tc, ch 2, cl, ch 3, 3 dc across dtc, ch 3, cl, ch 2, 2 tc in tc, ch 3, fasten in ch 6, and turn.

6th Row: Ch 6, 1 tc, ch 2, cl, ch 4, dc across 4 times, ch 4, cl, ch 2, tc, ch 2, fasten in 6th ch, turn.

7th Row: Like 5th, adding cl on ch 4.

8th Row: Like 4th, adding cl on ch 4, dtc in top of spider work where there are 3 dc.

9th Row: Like 3d row.

10th Row: Like 1st row.

11th Row: Ch 6, 2 tc, ch 2, cl on ch 2, ch 2, 4 tc, ch 2, cl, 2 tc, ch 2, tc in 6th ch, turn.

12th Row: Ch 6, 1 tc, ch 2, cl, ch 2, cl on ch 2, ch 2, 2 tc, ch 2, cl, ch 2, cl,

ch 2, 1 tc, ch 2, tc in 6th ch, turn.

13th Row: Ch 6, cl on ch 2, ch 4, fasten in ch 2 between cl, ch 4, cl, ch 2, cl, ch 4, fasten on ch 2 between cl, ch 4, cl, ch 2, tc in 6th ch, turn.

14th Row: Like 12th; make cl on ch 4.

15th Row: Like 11th; make cl on ch 4; continue across till yoke is proper width across front. This one illustrated has four spider-web diamonds and four groups of the other cluster work; across shoulder, two spider-work diamonds and two groups of the other cluster. The back may be made like front, or open, by making half then breaking thread and making other half.

For the sleeves: Ch 40 and join front corner and back corner of yoke.

1st Row: Ch 6, 5 tc in each tc, ch 2, cl of 4 tc on ch 2. This begins another spider-work diamond. Ch 2, 17 tc in each tc, ch 2, cl for diamond. Ch 2, 18 tc, ch 2, cl for diamond, ch 2, 6 tc on each tc, ch 2, 18 tc, join. This 18th is undersleeve. Continue making two diamonds on each side and a large one on top, which are made as follows:

2d Row: Ch 6, 4 tc on tc, ch 2, cl, ch 3, cl, ch 2, 16 tc, ch 2, cl, ch 3, cl, ch 2, 16 tc, ch 2, cl, ch 3, cl, ch 2, 24 tc, ch 2,

tc in 6th ch.

3d Row: Ch 6, 3 tc, ch 2, cl, ch 4, dc on ch 3, ch 4, cl, ch 2, 14 tc, ch 2, cl, ch 4, dtc on ch 3, ch 4, cl, ch 2, 14 tc, ch 2, cl, ch 4, dtc, ch 4, cl, ch 2, 23 tc, ch 2, tc in 6th st.

4th Row: Ch 6, 2 tc, ch 2, cl, ch 4, dc 3 times across dtc, ch 4, cl, ch 2, 12 tc, ch 2, cl, ch 4, dc 3 times across dtc, ch 4, cl, ch 2, 12 tc, ch 2, cl, ch 4, dc 3 times across dtc, ch 4, cl, ch 2, 22 tc, ch 2, join.

5th Row: Ch 6, 1 tc, ch 2, cl, ch 5, 4 dc across dtc, ch 5, cl, ch 2, 10 tc, ch 2, cl, ch 5, 4 dc across dtc, ch 5, cl, ch 2, 10 tc, ch 2, cl, ch 5, 4 dtc across dtc, ch 5, cl, ch 2, 21 tc, join.

6th Row: Ch 6, 2 tc, ch 2, -:- cl on ch 5, ch 4, 5 dc across dtc, ch 4, cl on ch 5 -:-, ch 2, 9 tc, ch 2, cl, ch 2, cl on ch 5, ch 4, dc twice across 4 sts, ch 4, cl on ch 5, ch 2, cl on ch 2, ch 2, 10 tc, ch 2, repeat above -:- -:-, ch 2, 22 tc, ch 2, join.

7th Row: Ch 6, 3 tc, ch 2, -:- cl on ch 4, ch 3, dtc in top of sts across dtc, ch 3, cl on ch 4 -:-, ch 2, 10 tc, ch 2, cl on ch 2, ch 3, dtc on ch 2, ch 3, cl on ch 4, ch 3, dtc in top on sts across ch 3, cl, ch 3, dtc in ch 2, ch 3, cl, ch 2, 10 tc, ch 2, repeat above -:- -:-, ch 2, 23 tc, join.

8th Row: Ch 6, 4 tc, ch 2, -:- cl on ch 3, ch 2, cl on ch 3, ch 2 -:-, 10 tc, ch 2, cl on ch 2, ch 3, dc 3 times across dtc, ch 3, cl on ch 3, ch 3, dc 3 times across dtc, ch 3, cl on ch 2, ch 2, 10 tc, ch 2, repeat above -:- -:-, ch 2, 24 tc, join.

9th Row: Ch 6, 5 tc, ch 2, cl on ch 3, ch 2, 10 tc, ch 2, cl on ch 2, ch 5, dc 4 times across top of dtc, ch 5, cl on ch 2. This closes 1st diamond and begins last. Ch 5, dc 4 times across top of dtc, ch 5, cl on ch 2, ch 2, 10 tc, ch 2, cl on ch 2, ch 2, 25 tc, join.

10th Row: Ch 6 18 tc, ch 2, cl on ch 5, ch 4, dc on sts 3 times across dtc, ch 4, cl on ch 5, ch 2, cl on ch 5, ch 4, dc 3 times on sts across dtc, ch 4, cl, ch 2, 38 tc, join.

11th Row: Ch 6, 2 tc, ch 2, -:- cl, ch 2, 4 tc, ch 2, cl -:-, ch 2, 9 tc, ch 2, cl on ch 4, ch 3, dtc in sts across dtc, ch 3, cl on ch 4, ch 3, dtc on ch 2, ch 3, cl on ch 4, ch 3, dtc, ch 3, cl on ch 4, 9 tc, repeat above -:- -:-, ch 2, 22 tc, join.

12th Row: Ch 6, 1 tc, -:- ch 2, cl, ch 3, cl, ch 2, 2 tc, ch 2, cl, ch 3, cl, -:- ch 2, 9 tc, ch 2, cl, ch 2, cl, ch 5, dc 4 times across top of dtc, ch 5, cl on ch 3, ch 2, cl on ch 3, ch 2, 9 tc, repeat above -:- -:-, ch 2, 21 tc, join.

13th Row: Ch 6, -:- cl on ch 2, ch 2, cl, ch 5, fasten in ch 2, ch 5, cl -:-, ch

Continued on following page

COOL AND SIMPLE

Continued from preceding page

2, 9 tc, ch 2, cl, ch 5; dc 3 times across top of dtc, ch 5, cl, ch 2, 9 tc, ch 2; repeat above -- --, ch 2, 20 tc, ch 2, join.

14th Row: Ch 6, 1 tc, ch 2, -- cl on ch 5, ch 2, cl on ch 5, ch 2, 2 tc, ch 2, cl on ch 5, ch 2, cl on ch 5 --, ch 2, 11 tc, ch 2, cl on ch 5, ch 4, dc 3 times, ch 4, cl on ch 5, ch 2, 11 tc, ch 2; repeat above -- --, 21 tc, ch 2, join.

15th Row: Ch 6, 2 tc, ch 2, -- cl, ch 2, 4 tc, ch 2, cl --, ch 2, 13 tc, ch 2, cl on ch 4, ch 3, dtc in top of sts across top of dtc, ch 3, cl on ch 3, ch 2, 13 tc, ch 2; repeat above -- --, ch 2, 21 tc, ch 2, join.

16th Row: Ch 6, 24 tc, ch 2, cl on ch 3, ch 2, cl, ch 2. Repeat around making a tc in each tc and join.

17th Row: Ch 6, 25 tc, ch 2, cl, ch 2, tc around and join.

18th Row: Ch 6, tc around again and join.

Edge for sleeve:

1st Row: Fasten thread in a space and begin as follows: -- 1 dc, 4 tc, 1 dc -- in 1 space, 1 dc in next space and so on around.

Edge for neck: Fasten thread in space and begin as follows:

1st Row: Ch 3, 2 dtc, ch 3, skip 1 sp, 3 dtc, repeat around and join.

2d Row: -- 1 dc, 4 tc, 1 dc -- in 1st sp, 1 dc in top of 2d dtc of previous row, repeat around and join.

The first row around the neck is beading for ribbon.

Ollie Parker.



Insert for Baby's Pillow

This is very pretty for the center of a pillow cover of sheer white lawn, to be used on a pillow of dainty color, blue or pink being generally liked. The insert may be varied in size according to the thread used. Make a chain of 86 stitches.

1. A tr in 8th st of ch, 26 more sp (of ch 2, miss 2, 1 tr), turn at end of each row.

2. Ch 5 (for 1st sp of row, always), tr in tr, 26 more sp.

3. Three sp, 7 tr, 17 sp, 7 tr, 3 sp.

4. Two sp, 7 tr, 1 sp, 4 tr, -- 15 sp; reverse from -- to beginning of row.

5. Two sp, 4 tr, 21 sp, 4 tr, 2 sp.

6. Two sp, 7 tr, 6 sp, 4 tr, 3 sp, 4 tr, 8 sp, 7 tr, 2 sp.

7. Three sp, 13 tr, 6 sp, 10 tr, 4 sp, 13 tr, 3 sp.

8. Five sp, 22 tr, 1 sp, 28 tr, 5 sp.

9. Like 8th row, reversed.

10. Four sp, 7 tr, 5 sp, 10 tr, 6 sp, 10 tr, 4 sp.

11. Three sp, 7 tr, 4 sp, 4 tr, 2 sp, (4 tr, 1 sp) twice, 4 tr, 5 sp, 7 tr, 3 sp.

12. (Three sp, 4 tr) twice, 1 sp, (4 tr, 2 sp) twice, 4 tr, 1 sp, 7 tr, 4 sp, 4 tr, 3 sp.

13. Two sp, 7 tr, 6 sp, 7 tr, 1 sp, 10 tr, 1 sp, 7 tr, 4 sp, 7 tr, 2 sp.

14. Two sp, 4 tr, 4 sp, 4 tr, 2 sp, 7 tr, 1 sp, 7 tr, 2 sp, 4 tr, 6 sp, 4 tr, 2 sp.

15. Two sp, 4 tr, 4 sp, 7 tr, 2 sp, 7 tr, 1 sp, 4 tr, 1 sp, 7 tr, 2 sp, 4 tr, 3 sp, 4 tr,

2 sp.

16, 17. Same as 14th and 13th rows.

18. (Three sp, 4 tr) twice, 1 sp, 7 tr, 1 sp, 4 tr, 2 sp, 4 tr, 1 sp, 7 tr, 4 sp, 4 tr, 3 sp.

19. Like 11th row.

20. (Four sp, 7 tr) twice, 1 sp, 7 tr, 6 sp, 7 tr, 4 sp.

21. Three sp, 4 tr, 1 sp, 25 tr, 3 sp, 19 tr, 5 sp.

22. Four sp, 4 tr, 1 sp, 13 tr, 5 sp, 19 tr, 6 sp.

23, 24. Like 2d row.

25. Three sp, 7 tr, 22 sp.

26. Twenty-one sp, 4 tr, 1 sp, 7 tr, 2 sp.

27. Two sp, 4 tr, 6 sp, 4 tr, 3 sp, 4 tr, 13 sp.

28. Three sp, 7 tr, 9 sp, 10 tr, 6 sp, 7 tr, 2 sp.

29. Three sp, 25 tr, 1 sp, 22 tr, 3 sp, 4 tr, 1 sp, 4 tr, 2 sp.

30. Four sp, 4 tr, 2 sp, 25 tr, 1 sp, 22 tr, 4 sp.

31. Ten sp, 10 tr, 5 sp, 13 tr, 5 sp.

32. Four sp, 7 tr, 4 sp, 4 tr, 1 sp, (4 tr, 2 sp) twice, 4 tr, 1 sp, 4 tr, 6 sp.

33. Seven sp, 7 tr, 1 sp, 10 tr, 1 sp, 7 tr, 6 sp, 4 tr, 4 sp.

34. Three sp, 7 tr, 5 sp, 4 tr, 2 sp, 7 tr, 1 sp, 7 tr, 2 sp, 4 tr, 6 sp.

35. Five sp, 4 tr, 2 sp, 7 tr, 1 sp, 4 tr, 1 sp, 7 tr, 2 sp, 4 tr, 5 sp, 7 tr, 2 sp.

36 to 45. Same as 34th to 25th row, reversing the order.

46, 47. All sp.

48 to 69. Same as 3d to 24th row, as the third letter is like the first. If working this by directions simply reverse each row.

70, 71. Same as 25th and 26th rows, reversed.

72. Two sp, 4 tr, 24 sp.

73. Twenty-two sp, 10 tr, 2 sp.

74. Four sp, 13 tr, 19 sp.

75. Fifteen sp, 4 tr, 1 sp, 13 tr, 1 sp, 7 tr, 3 sp.

76. Two sp, 4 tr, 5 sp, 10 tr, 3 sp, 4 tr, 7 sp, 7 tr, 3 sp.

77. Two sp, 7 tr, 1 sp, (4 tr, 3 sp) twice, 4 tr, 1 sp, 10 tr, 9 sp.

78. Six sp, 4 tr, 3 sp, 4 tr, 1 sp, 4 tr, 2 sp, 4 tr, 1 sp, 7 tr, 5 sp, 4 tr, 2 sp.

79. Two sp, 7 tr, 6 sp, 7 tr, 1 sp, 10 tr, (1 sp, 7 tr) twice, 5 sp.

80. Four sp, 4 tr, 2 sp, (7 tr, 1 sp) twice, 7 tr, 5 sp, 13 tr, 3 sp.

81. Five sp, 25 tr, 1 sp, 4 tr, 1 sp, 7 tr, 9 sp.

82 to 95. Same as 81 to 78, reversing each row; that is, work the 82d like 81st from end of row to beginning, and so on, and finishing with the 2 rows of spaces.

Worked in pearl crochet cotton, white or a delicate color to match the carriage fittings, this makes a very lovely pillow decoration, and will be liked for other of the wee one's belongings.

Attractive Designs in Beadwork

By MRS. ANTONIE OTTO



An Especially Handsome Chain

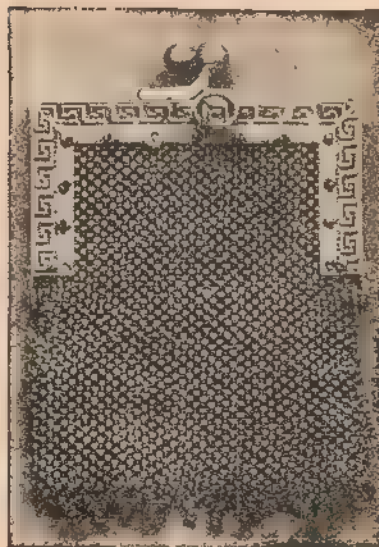
An especially handsome chain requires two strings of plain steel "shot"-beads, 20 round Egyptian beads, 10 long Egyptian beads, 60 pearl wax beads, medium size, a spool of dental floss, two bead-needles, No. 6, and a steel ring. Thread each needle with two yards of the floss.

1. Using one needle,-- string 68 steel beads, 1 pearl bead, 1 round Egyptian bead, 1 pearl bead, 8 steel beads, 1 pearl bead, 1 long Egyptian bead, 1 pearl bead, 8 steel beads, 1 pearl bead, 1 round Egyptian bead, 1 pearl bead; repeat from -- until you have a chain of ten sections of 68 steel beads, and the same of Egyptian beads with the pearl and steel beads between.

2. Take the other needle, and put through the first steel bead on the chain; -- string 1 steel bead, miss 1 on chain, pull through the next, and repeat from -- until you come to the pearl bead; pass through that, through the Egyptian and following pearl bead, and repeat from -- the entire length of the chain. Sew on the ring and the chain is finished.



Two Pretty Bead Chains



An Oblong Purse

Another very pretty chain uses the same number of steel shot-beads, with other materials, but instead of the pearl and Egyptian rings requires 12 round cut-glass beads and 24 cut-glass pendants. Thread the needles as before directed, string 68 steel beads, 1 pendant, passing the needle in at the small end, 8 steel beads, 1 round bead, 8 steel beads, 1 pendant, entering the needle at the large end; repeat until you have twelve sections of each. Make the second row in the manner directed and sew on the ring. It is an excellent



Another Very Pretty Chain

plan to leave a sufficient length of floss at beginning to sew to one part of the ring.

These chains are quickly and easily made and the work is most fascinating. They are very desirable as gifts. The long chain may, if liked, be worn double or triple as a necklace, and beads other than those designated may be selected at pleasure.

A neck-chain, plain but pretty and durable, requires one bunch of shot-beads, 10 coral beads, 20 wax-pearl beads, and a clasp. Thread a needle (No. 6) with about one and one half yards of the dental floss, and sew the clasp or ring to the middle of the floss. -- String 20 shot-beads, 1 pearl, 1 coral, 1 pearl, and repeat until you have eleven sections of the shot-beads (ending with the latter) or a sufficient number to make the chain of length desired.

Thread the needle with the other end of the floss, pass 1 shot-bead over needle, miss 1 on the string, pass through next, and repeat, passing through the pearl and coral

Continued on following page



A Round Coin Purse

beads as you come to them. When the chain is finished sew the end of floss to the clasp or ring and pass through the middle row of the shot-beads.

Another similar chain is made in like manner, but with 2 pearl beads together. As suggested, any desired colors of beads may be used, and the arrangement varied almost indefinitely.

To make the round purse you will need two bunches of cut steel beads, a spool of gray purse-twist, a steel crochet hook of proper size for the

twist, and a round steel top. String one bunch of beads on the twist.

1. Make a chain of 3 stitches, 1 bead in a stitch; do not join.

2. Make 6 doubles in 2d chain stitch, always taking up a bead with each stitch.

3. Make 12 doubles in 6 doubles.

4. Make 12 doubles in 12 doubles.

Continue, widening by putting 2 stitches in one here and there or in the same place each time, if preferred, to keep the work flat, until you have made 15 rows in all. Break the twist, count back to the right 40 stitches, fasten in and work 40 doubles over these, break off, and work 34 doubles over the 40, missing 3 stitches at each end. Turn and work 34 doubles in 34 doubles, without beads. These 3 rows are for the top of the purse.

Make the other side in the same way, and attach each side to the steel top. When sewing into the top pass through a hole of the latter, put a bead over the needle, and pass the needle back through the same hole and the purse. This gives a pretty finish. When sewing sides of purse together always pass a bead over the needle when making a stitch, in order that the seam will not be so evident.

The purse oblong in shape may be easily woven in the following manner. Four bunches of steel shot-beads will be required, with a small

spool of gray purse-twist, and straight, two-inch top.

Thread a No. 6 needle with the twist, which has been waxed; string 90 beads and join to form a ring. String 1 bead, miss 1 bead of those previously strung, pass the needle through next, and repeat, working around and around until you have 30 rows in all. For the division or upper part of the purse work on 45 beads for 30 rows, then on the other side, 45 beads, for the same number of rows. Sew to the top, join the end, and finish with a fringe as follows:

-:- String 5 beads, miss the last, pass needle through 4th and 3d, string 2, miss 2 beads of the purse, pass through next, and repeat.

A very pretty openwork purse, of same shape, size and general appearance, is made as follows: String 50 steel shot-beads, turn, miss 9 beads, pass through next, -:- string 5, pass through next 5th bead and repeat; for next row, string 5, pass through 3rd bead of the loop of 5 in last row, and repeat. Repeat last row until you have 26 rows in all, make the other side in same way, sew up the sides about half the distance, or to where the top joins, and sew on the latter as directed.

Either chain, purse, or necklace will prove a very attractive and acceptable Christmas gift, and there is much pleasure to be derived from making them.



THE INSERTION IS HANDSOME SET IN SHEETS JUST BELOW THE KEM



NARROW SATIN RIBBON MAY BE RUN THROUGH THE LOOPS OF BRAID

INSERTION WITH DOUBLE ROW OF BRAID

Insertion with Double Row of Braid

To make this pattern, use No. 15 coronation braid and No. 50 crochet cotton. Make a r of -:- 3 ds, p, -:- 3 times; 3 ds, close. Leaving a space on the thread, make another r like 1st turned the other way; fasten

braid in place of 2d p. The illustration shows how the braid is crossed. to keep the braid firm, put small stitches on the underside, where the braid crosses. These are not visible on the right side.

An Edging to Match

The top is made exactly like that in the insertion.

For the edge: -:- 3 ds, p, -:- 3 times, 3 ds, close. Leave a space, 6 ds, p, 6 ds, close. Space, -:- 3 ds, p, -:- 3 times, 3 ds, close. Space, 6 ds, fasten to small r, then make 4 more p with 2 ds between, 6 ds, close. Leave space. Make ring like first, close. Space, 6 ds, p caught in large ring, 6 ds, close. The illustration shows where the rings are fastened and further explanation is unnecessary. This makes a very pretty edge for table runner or dresser scarf of the natural colored linen.

Eleanor Kiefer



THE "BABY BUNTING" BAG

Seven to eight skeins of German-town, with a hook which will carry the yarn easily, are required for this comfortable little wrap, just the thing to keep the wee one every bit "as warm as toast" when he takes his outing on a chilly day. The model is worked in a pretty shade of pink, with a white edging around hood and down the front of the bag; blue may be chosen if preferred, however, or any desired color. The wrap is made in five pieces, and in half treble, but may be of double or treble stitch, if liked better, or in any stitch desired.

Make a chain of 80 stitches - more if the bag is wanted larger, with 2 stitches to turn. Make a half treble in each stitch of chain (or in every other stitch, with 1 chain between), turn, and work back and forth for 68 rows. If 1 chain is made between the half trebles, work the half trebles of each succeeding row under the 1 chain. Decrease 1 stitch each side every other row for 22 rows, or until the back is twenty-eight inches in length by twenty-two inches in width.

Left front: Commence with a chain of 45 stitches, and work as before for 68 rows; decrease 1 stitch every other row on the right hand side or outer edge until of the same length as the back.

Right front: Chain 50 stitches, the

extra 5 stitches being required for the overlap. Increase 1 stitch on the right every other row for 12 rows to form the curve or scallop, then decrease in same way until you again have the original number of stitches. Continue on these until you have the 68 rows, and decrease as before on the left side.

Join the straight edge of each front to the back, also join the shoulders and sew across the bottom, lapping the right side over the left. It is better to crochet the pieces together than to sew them; in any case the work should be evenly done, taking a

stitch from each side, and not drawing the joining thread so tightly as to pucker.

The hood is made in two pieces; chain 24 stitches and work 20 rows in the half-treble stitch; then increase 1 stitch at beginning of next 4 rows on one side to form the peak. Make the other half of hood in the same way, and join across the top and down one side (the back); find the middle of the back of bag and pin the seam of the hood to this in order to make sure it is evenly placed; then join hood to bag.

By Mme. Amy Adams

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COMFORTS FOR THE LITTLE ONES

Continued from page 5

corner working the cluster in last stitch of one side and 1st of next.

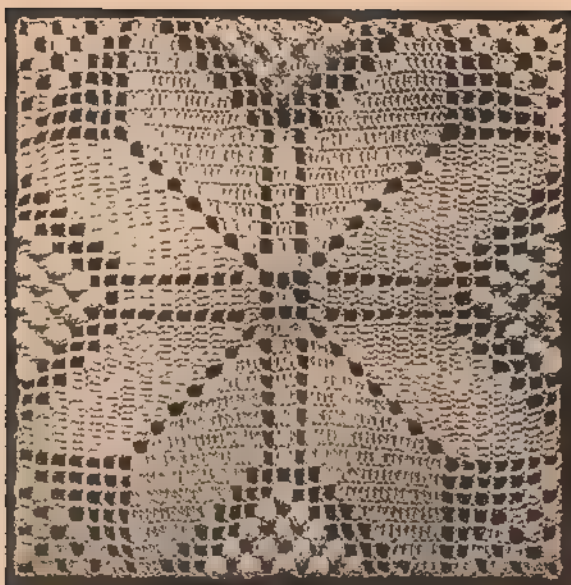
2. Chain 1, a double in each stitch, with 2 doubles in each of 3 stitches. Repeat these 2 rows, widening at corners, 10 times, or until the border is six and one half inches, or wider. if

desired.

Edge: With white wool make a shell of 8 trebles in a stitch, miss 3, fasten, miss 3; repeat. Make an extra treble in shell at corner.

2. With color, a double in each stitch, all around.

Couch afghans may be made in this way, choosing any colors desired, increasing the size of the square at center and the width of the border as required.



Square for Counterpane in Crochet

By MRS. A. F. FRYBURGER

Use No.14 knitting-cotton, and a hook which will carry the thread easily and smoothly, without catching in it; it is difficult to give number of hook, as the numbers run differently in different makes. Chain 14, turn.

1. A treble in 8th stitch, (chain 2, miss 2, 1 treble in next) twice, turn.

2. Chain 5, miss 2 chain, 4 trebles in next 4 stitches, chain 2, miss 2, 1 treble, turn.

3. Chain 5, treble in next treble, 2 more spaces; this gives a small block of 3 spaces each way and 4 trebles at center. Around this the rows are now crocheted

4. Chain 3 for a treble, -:- (2 trebles in space and treble in treble) 3 times, chain 5 (to form the corner), a treble in same place with last treble made; repeat from -:- around, putting last treble in stitch where 3

chain started, and joining 5 chain to top of 3 chain.

5. Chain 5, -:- miss 2, 4 trebles in 4 trebles, chain 2, miss 2, treble in treble, shell of 3 trebles, 5 chain and 3 trebles under corner chain, treble in treble, chain 2 repeat from -:- around, ending with shell in 4th corner, joined to top of 3 chain.

6. Chain 5, -:- 4 trebles in 4 trebles, chain 2, 4 trebles in 4 trebles, shell under 5 chain, 4 trebles in 4 trebles, chain 2, repeat from -:- around, ending with 3 trebles in 3 trebles, join to top of 3 chain.

7. Same as 6th row, with 7 trebles in 7 trebles each side of shell.

8,9,10,11. Same as 7th row, adding 3 more trebles each row to the trebles each side of shell; the 11th row will therefore have 19 trebles each side of shell.

12. Chain 5, treble in next treble (for 1st space), 3 more spaces, -:- 19

trebles in 19 trebles, chain 2, treble in 3d of 5 chain, chain 5, trebles in same stitch, chain 2, 19 trebles in 19 trebles, 5 spaces, repeat from -:- around, ending with chain 2, join to 3d of 5 chain for last space.

13. Chain 5, treble in next treble, -:- 1 cluster (made by working 6 trebles in space, drop the stitch on needle, insert hook in top of 1st of 6 trebles and pull the dropped stitch through), treble in treble, 3 spaces, 16 trebles in 16 trebles, 2 spaces, chain 5, treble in same place with last, 2 spaces, 16 trebles, 3 spaces; repeat from -:-, ending with 1 space and 2 chain, joined to 3d of 5 chain.

14. Chain 3, -:- cluster in space, treble in treble, 1 over cluster and 1 in treble, cluster in space, 3 spaces, 13 trebles in 13 trebles, 3 spaces, chain 5, treble in same stitch with last treble, 3 spaces, 13 trebles, 3 spaces; repeat, ending with 2 spaces and chain 2, joined to top of 3 chain.

15. Chain 3, -:- 1 treble over top of cluster, treble in treble, cluster over 2 trebles, treble in treble, 1 treble over top of cluster and treble in treble, cluster in space, treble in treble, 3 spaces, 10 trebles, 3 spaces, shell under 5 chain and treble in treble, 3 spaces, 10 trebles, 3 spaces, cluster in space, treble in treble; repeat around, ending with cluster in space, join to top of 3 chain.

16. Make 3 clusters, with trebles between, as in beginning of 15th row, 3 spaces, 7 trebles, 2 spaces, 4 trebles, 1 space, shell under 5 chain, treble in treble, 1 space, 4 trebles, 2 spaces, 7 trebles, 3 spaces, 4 clusters, with trebles between, as in last row, repeat around, ending with 1 cluster in space; 3 trebles, and join to top of 3 chain.

17. Make 3 clusters, trebles between, as before, 3 spaces. (4 trebles, 1 space) 3 times, shell under 5 chain, treble in treble, (1 space, 4 trebles) 3 times, 3 spaces, 5 clusters, with trebles between, repeat around, ending with 2 clusters and join to top of 3 chain.

Continued from page 8

24. Knit 8, slip 1, knit 2 together, pass slipped stitch over knit stitch, knit 26, purl 2, knit 1, over, knit 2 together, knit 2.

25. Knit 2, over, knit 2 together, knit 2, purl 1, knit to end of row.

26. Knit 17, knit 2 together, over, (knit 2 together, over) 4 times, (knit 2 together, over) twice, purl 2, knit 1,

over, knit 3 together, knit 2.

27. Knit 2, over, knit 2 together, knit 2, (purl 1, knit 1 in same stitch, knit 1) 6 times, (purl 1, knit 1 in same stitch), knit to end of row.

28. Bind off until 27 stitches remain, knit 20, purl 2, knit 1, over, knit 2, together, knit 2.

Start again at 1st row.

Work 46 repeats for each side of coverlet.

Finish edge with one row filet meshes crocheted into about every second stitch, adding an extra mesh at the tip of every point and working a treble into each angle, connecting it to the treble on either side without the usual two chain.

Work a second row of meshes into the meshes of the first row and finish with a row of simple shallow scallops.

Insert a strand of flat reed into the pairing weave behind left corner dowel and do over-and-under weave for seven rows passing around the corner dowels and behind the center dowels, making sure the weave for each row corresponds on the spokes on each side of the center dowels, i.e., if the weaver passes in front of one spoke, it must pass in front of the other one; if in back of one then in back of the other spoke. (This holds only for the two center spokes.)

For the next three rows of over-and-under weave, pass in front of the center dowels, then do seven rows passing behind the dowels, and again three more rows passing in front of the center dowels. At the end of the third row, turn on the first spoke instead of on the dowel and on each row following turn on one

spoke nearer the center - thus giving The gradual height to the center. Seven rows of the same weave passing behind the center dowels, three rows passing in front of the dowels and two rows passing behind them complete the filling in with over-and-under weave. Cut and end flat reed, tucking the end out of sight.

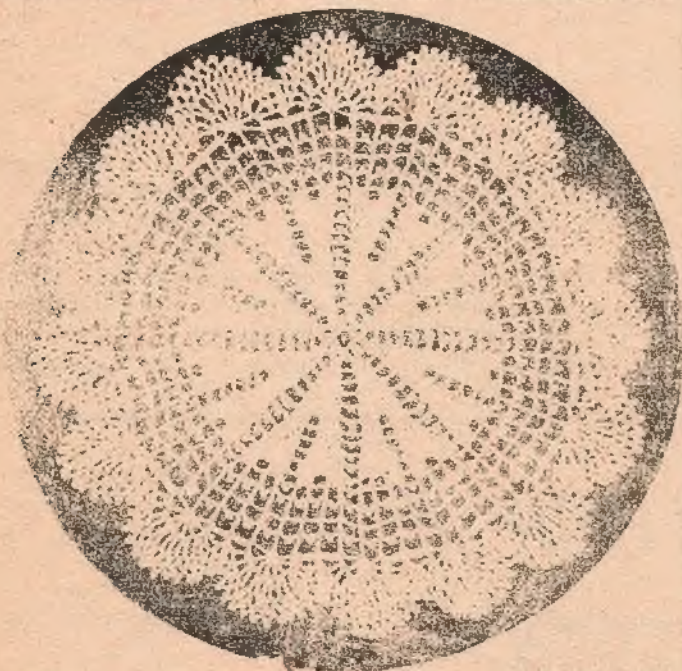
Loop a strand of No.5 around left corner dowel and repeat two rows of pairing similar to the bottom rows.

Cut two spokes of No.5 reed 5 inches long and one spoke 6 inches long. Insert the ends of the 6 inch spoke into the woven section beside the spokes nearest the center, thus forming a curve across and in front of the handle. Insert the 5 inch spokes into the woven section, one on each side of the handle. Now starting with these center spokes and working toward the end spokes

carry each one in back of one spoke and down beside the next spoke into the woven section. It will be necessary to shorten some spokes to produce an even laced border. The last two spokes on each side are tucked down beside the dowel.

Now repeat for the other side of the basket, but while binding the center dowels for handle, continue on and around to the other side, varying the over-and-and binding in three places, (at the center top and halfway to the center on each side of the handle) by carrying the flat reed completely around the double handle for eight rows on the sides and for ten or twelve rows on the top.

When the weaving is completed, trim and tuck in all ends of reed so that the woodbasket will present a neat appearance on the inside as well as the outside. Singe and finish in the desired color.



A Dainty Doily in Crochet

Using No. 60 crochet-thread, make a chain of 12 stitches, join.

1. Two tr in ring (ch 3 for 1st tr), ch 2, repeat until you have 8 groups of 2 tr, joining last 2 ch to top of 3 ch which represents 1st tr.

2. Sl st over tr to 2 ch, - 3 tr under 2 ch, ch 3, repeat around, join.

3. Tr in tr (always ch 3 for 1st tr of row), 2 in next, 1 in next, thus making 4 tr over 3 tr, ch 3; repeat around, join.

4. Tr in 1st of 4 tr, 2 in each of 2 tr, 1

in last, thus increasing 2 tr in each group, ch 3; repeat around, join.

5. Tr in each of 2 tr in each of next 2, 1 in each of next 2, ch 5, fasten back in 4th st from hook for a picot, ch 1; repeat around, join.

6. Tr in each of 3 tr, 2 tr in each of next 2, 1 tr in each of 3, picot-ch as in 5th row; repeat around, join.

7. Four tr in 4 tr, ch 3, miss 2, 4 tr in 4 tr, picot-ch; repeat around, join.

8. Five tr over 4 tr, ch 3, 5 tr over 4 tr, picot-ch; repeat around, join.

9. Seven tr over 5 tr (increasing by

putting 2 tr in 2d and 4th tr), ch 3, 7 tr over 5 tr, picot-ch; repeat around, join.

10. Nine tr over 7 tr (putting 2 tr in 2d and 6th), ch 3, 9 tr over 7 tr, picot-ch; repeat around, join.

11. Like 10th, increasing in 2d and 8th of 9 tr.

12. Four tr in 4 tr, ch 3, miss 3, 4 tr in 4 tr, picot-ch; repeat, join.

13. Ch 8, fasten back in 4th st for a picot, - ch 1, tr in 4th tr of same group, picot-ch, as usual, tr in 1st tr of next group, repeat from - around, joining last picot-ch to 3d of 8 ch.

14. Ch 8, d tr in next tr, ch 4; repeat, joining last 4 ch to 4th of 8 ch.

15. Like 13th row, putting tr in each tr, with picot-ch between.

16. Like 14th, 5 ch between each 2 d tr.

17. Five dc in sp, dc in d tr, ch 2, d tr in next d tr, (ch 2, d tr in same place) 5 times, ch 2, dc in next d tr, 5 dc in sp, dc in d tr, repeat around, joining to 1st dc.

18. (Ch 2, 2 tr with 2 ch between under 2 ch of last row) 7 times, ch 2, dc in dc over next d tr; repeat around, joining last 2 ch where 1st started.

19. Dc under next 2 ch, (ch 3, dc in next sp) 14 times; repeat around.

20. Sl st to middle of 1st loop, (picot-ch, dc in next loop) 13 times, dc in next loop; repeat around, join and fasten off.

Doilies of different sizes may be readily arranged by varying the design.

Continued from page 33

a half-inch brass ring to top of bag on each side of gusset.

Take two half-inch strips of felt and stitch together on edges for handle, loop ends through brass rings and hold with a narrow band of felt wrapped around and sewed.

The Wrist Bag

Unlike the other bags, this one is made up by stitching and turning the edges to the inside. The sides are not stiffened and the top is mounted over a metal frame.

In developing the decorative motif on the side, the design itself is cut out, the openings backed up with a piece of felt in a contrasting color and all edges caught down with hand sewing, tiny snippings of the darker felt being caught in the center of each of the forget-me-not flower forms.

Stitch up bag and press seam open. With pinchers flatten sides of frame from the hinge almost to the bend of the top. Bring top of bag over frame and sew down on inside just below frame, being careful not to take too small stitches or to draw them too tight. Make corners as flat as possible and snip away surplus felt. Sew sides only halfway down and catch felt in holes of front near hinge.

Both strap handle and tab on front are made of felt like body of bag lined with color of underlay and joined with a double row of machine-

stitching along the edges.

Fold strap together, letting one end extend beyond the other about a quarter of an inch, and sew to center back of frame on a line with the machine-stitching. Sew down the pointed under tab to back of bag, letting the upper one remain free.

Make front tab or slide with opening, to correspond and attach to bag front in stitching at base of frame, the slotted end extending above top of frame and the lower end hanging free over the bag front. The closing is effected by drawing back loop through the opening.

A Utility Bag

This is the sort of bag that every woman likes to possess. It finishes ten by thirteen inches and has a sufficiently long handle to carry easily over the arm.

The foundation is rose felt with a freesia design in white and green applied to the front and the handle is also decorated with green and white felt.

Leaves and stems are applied so that they overlap one another. Next the flower clusters and buds, and finally the upper portions of the stems overlapping the flowers and buds. All are sewed invisibly along the edges.

Outline the petal markings on the flower patches with a single thread of delicate gray, and mark the centers with tiny lazy-daisy stitches in yellow.

After decorating the front, the tops of both sections are faced with half-inch strips of green like the leaves, placed so that they extend a little way beyond the rose and held with a double row of machine-stitching. Then side and bottom edges are put together flat and stitched once, running the stitching straight across the base of leaves and stems.

The handle finishes one and three-fourths inches wide and about twenty-inches in length. It is made of two strips of rose shaped at each end. These ends are faced with white, trimmed to show a one-eighth-inch margin. Then one end of each strip is basted to a piece of green so the edges touch, the free ends are faced with green, extending a little way beyond the white, and all edges then finished with two rows of machine stitching a little way in from the edge, following the outline of the petaled ends and the straight edges. Trim away surplus felt inside stitching on under side, baste to top edges of bag and sew by hand through the lines of machine-stitching.

Dark-green sateen is used for lining. Cut a strip for inside of handle wide enough to finish on the outer line of machine-stitching when the edges are turned under and whip in place with green thread. Make bag lining with straight top and whip in place a little way below edge of green.

Shell Lace



Cast on 14 stitches.

1. Slip 1, knit 1, fagot (that is, over twice and purl 2 together), --- knit 6, narrow, over, knit 1, over twice, purl 1.
2. Fagot, knit 9, --- fagot, knit 2.
3. Edge (like 1st row to ---), knit 5, narrow, (over, knit 1) twice, fagot.
4. Fagot twice, knit 8; edge (like

2d row from ---).

5. Edge; knit 4, narrow, (over, knit 1) twice, fagot twice.
6. Fagot 3 times; edge.
7. Edge; knit 3, narrow, (over, knit 1) twice, fagot 3 times.
8. Fagot 4 times, knit 6; edge.
9. Edge; knit 2, narrow, (over, knit 1) twice, fagot 4 times.

10. Fagot 5 times, knit 5; edge.
 11. Edge; knit 1, narrow, (over, knit 1) twice, fagot 5 times.
 12. Fagot 6 times, knit 4; edge.
 13. Edge; knit 3, over twice, purl 3 together, purl 2 together, fagot 4 times.
 14. Fagot 5 times, knit 4; edge.
 15. Edge; knit 4, fagot, purl 2 together, fagot 3 times.
 16. Fagot 4 times, knit 5; edge.
 17. Edge; knit 5, fagot, purl 2 together, fagot twice.
 18. Fagot 3 times, knit 6; edge.
 19. Edge; knit 6, fagot, purl 2 together, fagot.
 20. Fagot twice, knit 7; edge.
 21. Edge; knit 7, fagot, purl 2 together.
 22. Fagot, knit 8; edge.
- Repeat from 1st row to length desired.
- A wider and very pretty lace can be made by adding any neat knitted insertion to this border.

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3. ADDRESS OF PUBLICATION: Seabrook, N.H. 03874		4. NUMBER OF COPIES: 250,000	
5. NAME AND ADDRESS OF PUBLISHER: House of White Birches, Inc., Box 337, Seabrook, N.H. 03874		6. NAME AND ADDRESS OF PROPRIETOR: House of White Birches, Inc., Box 337, Seabrook, N.H. 03874	
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71. NAME AND ADDRESS OF SALES MANAGER: House of White Birches, Inc., Box 337, Seabrook, N.H. 03874		72. NAME AND ADDRESS OF DISTRIBUTION MANAGER: House of White Birches, Inc., Box 337, Seabrook, N.H. 03874	
73. NAME AND ADDRESS OF CIRCULATION MANAGER: House of White Birches, Inc., Box 337, Seabrook, N.H. 03874		74. NAME AND ADDRESS OF ADVERTISING MANAGER: House of White Birches, Inc., Box 337, Seabrook, N.H. 03874	
75. NAME AND ADDRESS OF SALES MANAGER: House of White Birches, Inc., Box 337, Seabrook, N.H. 03874		76. NAME AND ADDRESS OF DISTRIBUTION MANAGER: House of White Birches, Inc., Box 337, Seabrook, N.H. 03874	
77. NAME AND ADDRESS OF CIRCULATION MANAGER: House of White Birches, Inc., Box 337, Seabrook, N.H. 03874		78. NAME AND ADDRESS OF ADVERTISING MANAGER: House of White Birches, Inc., Box 337, Seabrook, N.H. 03874	
79. NAME AND ADDRESS OF SALES MANAGER: House of White Birches, Inc., Box 337, Seabrook, N.H. 03874		80. NAME AND ADDRESS OF DISTRIBUTION MANAGER: House of White Birches, Inc., Box 337, Seabrook, N.H. 03874	
81. NAME AND ADDRESS OF CIRCULATION MANAGER: House of White Birches, Inc., Box 337, Seabrook, N.H. 03874		82. NAME AND ADDRESS OF ADVERTISING MANAGER: House of White Birches, Inc., Box 337, Seabrook, N.H. 03874	
83. NAME AND ADDRESS OF SALES MANAGER: House of White Birches, Inc., Box 337, Seabrook, N.H. 03874		84. NAME AND ADDRESS OF DISTRIBUTION MANAGER: House of White Birches, Inc., Box 337, Seabrook, N.H. 03874	
85. NAME AND ADDRESS OF CIRCULATION MANAGER: House of White Birches, Inc., Box 337, Seabrook, N.H. 03874		86. NAME AND ADDRESS OF ADVERTISING MANAGER: House of White Birches, Inc., Box 337, Seabrook, N.H. 03874	
87. NAME AND ADDRESS OF SALES MANAGER: House of White Birches, Inc., Box 337, Seabrook, N.H. 03874		88. NAME AND ADDRESS OF DISTRIBUTION MANAGER: House of White Birches, Inc., Box 337, Seabrook, N.H. 03874	
89. NAME AND ADDRESS OF CIRCULATION MANAGER: House of White Birches, Inc., Box 337, Seabrook, N.H. 03874		90. NAME AND ADDRESS OF ADVERTISING MANAGER: House of White Birches, Inc., Box 337, Seabrook, N.H. 03874	
91. NAME AND ADDRESS OF SALES MANAGER: House of White Birches, Inc., Box 337, Seabrook, N.H. 03874		92. NAME AND ADDRESS OF DISTRIBUTION MANAGER: House of White Birches, Inc., Box 337, Seabrook, N.H. 03874	
93. NAME AND ADDRESS OF CIRCULATION MANAGER: House of White Birches, Inc., Box 337, Seabrook, N.H. 03874		94. NAME AND ADDRESS OF ADVERTISING MANAGER: House of White Birches, Inc., Box 337, Seabrook, N.H. 03874	
95. NAME AND ADDRESS OF SALES MANAGER: House of White Birches, Inc., Box 337, Seabrook, N.H. 03874		96. NAME AND ADDRESS OF DISTRIBUTION MANAGER: House of White Birches, Inc., Box 337, Seabrook, N.H. 03874	
97. NAME AND ADDRESS OF CIRCULATION MANAGER: House of White Birches, Inc., Box 337, Seabrook, N.H. 03874		98. NAME AND ADDRESS OF ADVERTISING MANAGER: House of White Birches, Inc., Box 337, Seabrook, N.H. 03874	
99. NAME AND ADDRESS OF SALES MANAGER: House of White Birches, Inc., Box 337, Seabrook, N.H. 03874		100. NAME AND ADDRESS OF DISTRIBUTION MANAGER: House of White Birches, Inc., Box 337, Seabrook, N.H. 03874	